

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts



Letters to Lucerne, Troupe 575, Central High School, Flint, Mich., Stanley J. White, Sponsor.
Photograph by Bill Gallagher of the Flint Journal, winner of a Pulitzer Prize for his picture of Adlai Stevenson's shoe sole with the revealing hole.

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By TED SKINNER

SECONDARY SCHOOL DRAMA IN GERMANY

By GERALD TYLER

BEST THESPIANS 1952 - 1953

MY FRIEND IRMA

By JAMES REACH

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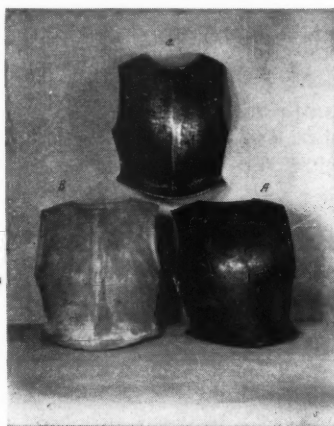
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As I See It . . .

ACT WELL YOUR PART—

Upon you Thespians, who have earned membership into your National Thespian Troupe, rests a challenging obligation—an obligation to be of further service to your local school, your community and your country. Were your efforts expended for membership only to have Thespian written behind your name in your school Annual, only merely "to belong," only selfishly to step up in school prestige, the aims and the ideals of this dramatic honor society are indeed lost. *It is an honor to be a Thespian; you are not being honored.*

Too often once membership has been obtained Thespians lose sight of the real purpose of our organization: exemplary conduct at all times whether at home, at school, on the street, in the movies, in the restaurant, on the bus—everywhere. You have assumed an obligation and your parents, teachers, school chums and even strangers expect you to live up to it.

I see "by the papers" that juvenile delinquency is increasing. I accept the facts, but I still feel that you high school students are doing a good job especially with so many open temptations surrounding you today. I do believe that those students who have earned their membership by conduct, leadership, cooperation, scholarship and just plain hard work in both the National Honor Society and the National Thespian Dramatic Honor Society are not among those who are tagged juvenile delinquents. Would that more students in every high school in the land were members! The only weakness of our own organization is that there are not enough opportunities open for more students to participate in the dramatic arts in order to qualify for membership.

Thespian membership is only for those who "act well your part" in school, community and country. *There can be no compromise with honor!*



Barbara Hutchinson holds awards won by Troupe 916, Lourdes Academy, Cleveland, Ohio, in Ohio State Finals held April 28, 1953.



Thespians Carrol Robinson and Patricia Brady, winners of the Stagecraft Cup awarded by Troupe 124, Jefferson High School, Portland, Ore., Melba Day Sparks, Sponsor.

VISIT YOUR SCHOOLS—NOV. 8-14

An informed public is the best security for free schools. I wholeheartedly endorse American Education Week, Nov. 8-14, sponsored by the National Education Association, the American Legion, the U. S. Office of Education and the National Congress of Parents and Teachers. Its central theme this year, *Good Schools Are Your Responsibility*, is a challenging theme for the citizens of our country. With an estimated 12 million people to visit our schools during this observance, I want every Thespian Troupe to offer its services to its administration to help make this week the most outstanding in the history of its school. It is an obligation which we dare not shirk.

OUR CONGRATULATIONS

To John T. Rickey our congratulations on his appointment of director of the Ohio High School Speech League. As in the past the National Thespian Society offers to Mr. Rickey our full cooperation. To Jack B. Cullen, who was director since 1951, a Thespian orchid for a job well done.

To Frances Cary Bowen, Director of the Johns Hopkins Children's Educational Theatre and Sponsor of Troupe 1248, Baltimore, Maryland, our congratulations for writing an original play for children, *Four and Twenty Blackbirds*, which will be presented at the little Playshop on the campus on May 26, 27, 28, 1954. Other presentations scheduled are *Pinocchio*, October 30, 31, November 1; *Little Red Riding Hood*, January 29, 30, 31, 1954; and *The Silver Thread*, May 14, 15, 16, 1954. Our eastern troupes interested in Children's Theatre should plan a field trip to see one of these productions.

Troupe 1248, our Pilot Troupe in Baltimore, will troupe plays this school year, to the Children's Theatre of Richmond, Virginia; the Maryland Penitentiary; the Springfield State Hospital; and Perry Point Hospital.

SEE YOU AT THE CONFERENCE!

Of the five area and regional conferences held in October as a part of our celebration of our Silver Anniversary, I had the pleasure of representing the National Council at three of them. These visits were most delightful. All conferences were well planned, well executed, well attended. My personal chats with attending Sponsors and Thespians were indeed gratifying. My only regret is that all of our Troupes were not represented.

Other conferences are scheduled this month. Shall I see you then? I hope before my number comes up that I shall have the opportunity to meet all our Sponsors at one time or another. As a former Sponsor of Troupe 520, I now like to feel that I am now a co-sponsor of each of our 1324 Troupes. Conflicting dates keep me from attending all conferences, but National Headquarters will be capably represented by a member of our National Council if it is at all possible. Let's attend these regional conferences. *You will come away a better Thespian.*

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In this Issue

OUR congratulations to all the Best Thespians of the 1952-53 school year! You have earned a distinct and, I hope, a much cherished honor. With the publication of your name in this issue you are now not only the Best Thespian of your troupe but also a National Best Thespian. For the remainder of your life our motto takes on a new significance; "Act well your part; there all the honor lies." May you always be a Best Thespian!

EMILY L. MITCHELL of Revere, Mass., High School concludes her article, *Running the House*, in this issue. She continues to pass on to you her experiences with ticket takers, cashiers, house managers and ushers. Let's not sell short the importance of good management in the front of the house. I am sure in her two articles she has passed on to you some excellent suggestions. Let's make the most of them!

IN OUR tour of the secondary schools of Europe Gerald Tyler of Brighouse, England, takes us to the German Hohschule in his second article of his series. You will be delighted to know that some progress is being made in the field of secondary school drama in postwar Germany. We are indeed fortunate to have acquired the services of Mr. Tyler, for your editor feels that from his on-the-scene reporting we are obtaining a true picture of the secondary school theatres of Europe.

OUR hero with his dog Shep takes another step forward in his high school career by working backstage for the drama department. Doris Marshall, Helena, Mont., High School, has him now building scenery. He is now on his way to becoming a Best Thespian. Don't miss *I Build Scenery*; you'll like Mrs. Marshall's style of writing.

VERY technical indeed is the article, *Lighting Equipment*, the second of our series, *Arena Staging*, by Ted Skinner of Texas College of Arts and Industries, but can you have a good show without understanding the technical phases of theatre? This article isn't for the dreamer, the glamorous star, the matinee idol, but it is for you, both directors and students, who work backstage.

WITH Mr. Myers' reporting on theatre and movies, Mr. Mills' opinions about the shows of radio and TV, Dr. Blanks' *Plays of the Month* and Mr. Friederich's brief-viewing we close the pages on another issue. It's all good reading!

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Dear Fellow Thespians

AS YOU read this informal note, I need not tell you about DRAMATICS magazine, our official organ. Turning from one page to the next of this issue tells its own story. More important, however, is that each month from October through May your DRAMATICS is delivered to your door. It was not always so.

The first Thespian magazine, a quarter of a century ago, was published only once a year. As you know, since you are a Thespian, the first troupes got under way during the 1928-29 school year. The magazine, then called THE HIGH SCHOOL THESPIAN, followed the next October. Editing was done during the summer vacation, the editor's home serving as office. That first issue, six by nine inches, not small enough to be pocket size, was yet hardly large enough to be magazine size. As we glance through it today, perhaps its most interesting feature is its troupe reports, which so vividly picture the struggles of many of the schools trying to gain a foothold for some kind of organized dramatics program. Dramatics in the early years of our society was but a stepchild; it had no place in the curriculum.

Six short articles composed the greater part of the issue. Brief descriptions of how four plays had been staged made up a department entitled "How They Were Staged," which department was discontinued only this year. There was a lone page of advertising. Of the 10 pictures of productions of plays, only one was high school produced. The others were all plays of college productions.

Bare statistics alone, as above, do not show the magazine's growth and improvement over the past 25 years. Today I am inclined to look at a copy of that first issue more with feelings of amusement than pride. Nevertheless, it was a beginning.

Later issues under my tenure were larger, with more material; but not until the society could sustain a full-time editor could the magazine be issued more than once a year. It was in 1935 that the late Ernest Bavely relieved me of my editorial duties by his appointment by the National Council to the position of editor and national secretary. Moving the National Headquarters from Fairmont, W. Va., to Cincinnati, Ohio, he carried on this full-time job now made necessary by an enlarging society. To his genius should be credited the organization's phenomenal growth through the next 15 years. In his hands the magazine reached its present monthly status, with a change of title in 1944 to DRAMATICS.

Then came Mr. Bavely's untimely death in 1950. His mantle fell upon the capable shoulders of Leon C. Miller, your present editor and national secretary.

Having been associated with the same troupe since the founding of the society, I have been in a position to see reflected in my own troupe a country-wide progress. To a great extent the improvement has been in the general change of attitude toward dramatics as a part of the school program. It is not my purpose here to list those changes. In my own school they range from the banishing of the late unlamented class play to the considerable improvement in scenery and equipment now used on our stage.

In the quarter of a century of its existence now drawing to its close, the National Thespian Society has been a constant source of inspiration to us, students and directors alike. It has given us standards to uphold, a measuring stick for local achievement, plus an encouraging feeling of oneness with the dramatic community as a whole. I am sure it has done no less for every school affiliated.

We now have the foundation under us and the opportunity before us to make even greater progress during our second twenty-five years. To you, Thespians and Sponsors who will follow in our footsteps, we throw down that challenge. Make the most of it!

Sincerely yours,
HARRY T. LEEPER,
Editor, *The High School Thespian*
1929 - 1935



Harry T. Leeper, Editor of *The High School Thespian*, 1929-1935. Mr. Leeper is now Secretary of our Board of Trustees and Sponsor of Troupe 3, East High School, Fairmont, W. Va.

1929 . . Silver Anniversary Regional Conferences . . 1954

CELEBRATING THE SILVER ANNIVERSARY OF THE NATIONAL THESPIAN SOCIETY

WASHINGTON

Doris Adley, Regional Director, South Kitsap High School, Port Orchard

WASHINGTON, OREGON NOVEMBER 6, 7

IDAHO, MONTANA UNIVERSITY OF WASHINGTON, SEATTLE

SPONSORS AND HOSTS: School of Drama, University of Washington, Dr. Glenn Hughes, Director; Troupe 545, South Kitsap High School, Port Orchard, Doris Adley, Sponsor; and Troupe 326, Central Kitsap High School, Silverdale, Mrs. Jen Southworth.

SPEAKERS: Dr. Glenn Hughes, Doris Adley, Jen Southworth and Leon C. Miller, Sec'y of The National Thespian Society, Cincinnati, Ohio.

DEMONSTRATIONS: *Marionette Production*, University group.

Lighting Techniques (Playhouse methods), John Ashby Conway, University's School of Drama.

Make-up (Troupe participation), Alanson Davis, University's School of Drama.

Costume (Basic design and Variations), James Crider, University's School of Drama.

Creative Dramatics (Principles and Methods), Agnes Haaga, University's School of Drama.

ONE-ACT PLAYS: Three one-act plays and two readings will be presented with constructive criticisms offered by Donal Harrington and Kenneth Carr, University's School of Drama.

FULL LENGTH PLAYS: University Theatre Productions — Penthouse Theatre, *Fancy Meeting You Again*; Showboat Theatre, *The Happy Time*; University Playhouse, *The Father*.

FEATURES: Tours of University's School of Drama; Conference Dinner (Friday); Conference Luncheon (Saturday); model Initiation Ceremony or Installation.

INDIANA

Juanita Shearer, Regional Director, Brazil High School, Brazil

ALL STATE NOVEMBER 21

CONFERENCE INDIANA STATE TEACHERS COLLEGE, TERRE HAUTE

SPEAKERS: Dr. Holmstedt, President of I. S. T. C.; Dr. Masters, Head of Speech Department, I. S. T. C.; Leon C. Miller, Sec'y of The National Thespian Society, Cincinnati, Ohio.

WORKSHOPS: Stage, Lights and Sound; Acting Techniques; Arena Theatre; Problems of the Director; Radio; Advertising the Play; Student Directors.

DEMONSTRATION: Lighting.

ONE-ACT PLAYS: One-act plays to be presented by Troupe 91, Elston Sr. High School, Michigan City, Mellie Luck, Sponsor; Troupe 21, Ben Davis High School, Indianapolis, Elsie B. Ball, Sponsor; and Troupe 402, Clinton High School, Margaret McWethy, Sponsor.

FEATURES: Tours of theatre and radio departments of I. S. T. C.; Conference Luncheon; Informal Tea; "Coke" Session.

OHIO

Florence Hill, Regional Director, Lehman High School, Canton

NORTHEASTERN

DECEMBER 5

AREA CONFERENCE

WASHINGTON HIGH SCHOOL, MASSILLON

Program Chairman: IlaVere Carnes, Sponsor Troupe 178, Massillon

SPEAKERS: I. W. Snyder, Principal, Washington High School; Sherlock Evans, Honorary Thespian Actor and Director; IlaVere Carnes, Program Chairman; and Leon C. Miller, Sec'y of The National Thespian Society, Cincinnati.

PLAYS: *The Voice of Moses*, Troupe 178, Massillon-Washington High School, Mrs. Carnes, Director; *Harriet* (a cutting), Troupe 580, Central Catholic High School, Canton, Sister Beatrice, Director; *Minick* (Act II), Troupe 66, Canton-Lehman High School, Florence Hill, Director; *Ever Since Eve* (Act I), Troupe 1126, Youngstown-Ursuline High School, Sister Rosemary, Director.

SOUTHEASTERN

AREA CONFERENCE

NOVEMBER 21

ST. CLAIRSVILLE HIGH SCHOOL

Program Chairman: John C. Alberico, Sponsor Troupe 429, St. Clairsville

SPEAKERS: Charles Neal, Drama Director, Bethany College, Bethany, W. Va.; Jean Donahey, National Councilor, Brownsville, Pa.; John C. Alberico, Program Chairman.

PLAYS: *The Valiant*, Shadyside High School; *Oh, Promise Me* (one act), St. Clairsville High School; Bridgeport High School and Bellaire High School (plays not yet selected).

The following additional Regional Directors have informed this office that they will hold conferences or festivals either this fall or early next spring. Their complete official programs will be published in later issues:

MISSOURI—Mary Williams, Regional Director, Chrisman High School, Independence.

OKLAHOMA—Maybelle Conger, Regional Director, Central High School, Oklahoma City.

CALIFORNIA (Southern) — Marion Underwood, Regional Director, Glendale High School.

IOWA—Wilson High School, Cedar Rapids, Cecile Rukgaber, Chairman — March 27, 1954.

MONTANA — Frederick K. Miller, Regional Director, Senior High School, Billings — SPRING.

FLORIDA — Eunice A. Horne, Regional Director, Robert E. Lee High School, Jacksonville — FEBRUARY 25, 26, 27, 1954.

PENNSYLVANIA (Eastern) — Frieda Reed, Maizie Weil, Regional Directors, Senior High School, Upper Darby — SPRING.

SILVER ANNIVERSARY NATIONAL DRAMATIC
ARTS CONFERENCE

INDIANA UNIVERSITY
BLOOMINGTON

JUNE 21-26, 1954

IT'S A GREAT YEAR FOR CELEBRATING!

RUNNING the HOUSE

By EMILY L. MITCHELL

AT last! The night of the show is here! Your chart shows you how many reserved seats have already been sold. The empty squares indicate the location of the seats still available. These are the tickets to be put into the box office for public sale.

The numerical list tells you how many general admission tickets have already been paid for, how many have not been returned and how many you may sell at the door. It is imperative that you do not oversell your house. A few minutes each day keeping the records up to date during the advance sale makes it possible for you to determine to a seat what your door sale can be.

To distinguish between advance sale and door sale and to help your ticket checkers, clip off one corner of each ticket put into the box office. In the reserved seats, leave the stub intact and clip the opposite corner. In the general admission, clip the corner that bears the number. (You will be using the tickets that have been returned to you unsold. Be sure you have crossed out the number as returned on your numerical check list and on the pupil's card so that he will not be held responsible for it.)

Have two students trained to handle your check list and card file the night of the performance. If you have exceptionally trustworthy and accurate students, you may let them handle the advance sale checking also. Allow no one else to touch your check list or file. They will not have to touch the reserved seat chart the night of the show, but they may have to circle as paid general admission tickets that have been previously issued and are being paid for at the door.

The checkers should get from the doormen after each performance all of the tickets taken. Have them separate the general admission from the reserved and complimentary. Put the clipped-corner door sale in a separate pile.

The general admission tickets used should be arranged numerically. By comparing the number of the ticket taken with the number on your general admission check list for the performance you can readily ascertain whether or not the ticket is paid. If the number on the list is not circled in red nor crossed off, the ticket is not paid for. Your card file will tell you to whom the ticket was issued. Write his name on the ticket. Later you can send for him for payment. Do not try to check the number of every ticket at the door. It makes for confusion and some-

times embarrassment. You can always find the student who is responsible for the unpaid ticket in question. If you wish, you may write on your check list above the numbers the name of the student who is responsible for any particular group of tickets. This saves your consulting your card file at the moment.

You do not have to check the reserved seats since they have all been paid for in advance. The number of tickets with clipped corners gives you the door sale and should agree with the cashier's statement of ticket sales and cash return. The total number of tickets taken, including your complimentary seats, will give you the number in your audience at the performance.

Once the doors are opened, let your trained student corps go to work! Given exact, simple and detailed instruction before the performance, they will run your house efficiently and smoothly. Let us take the duties of each group separately.

Cashiers

The two competent students who have been trained to handle your check lists and card file should be assigned to the sale of tickets at the door. If you have no regular box-office, a small table in the

cash in the box at the end of the evening. Each must be impressed with the necessity of making an accurate return and is responsible for all money and tickets given him.

The student handling the door sale of reserved seats should be acquainted with their location in the auditorium and sell the best seats first. He does not need to make any notation on the graph seating plan since all door tickets have corners clipped and have been arranged according to location.

The student in charge of the general admission, however, should have the numerical check list to take care of any payment of tickets previously issued that may be made at the door. He will circle in red the number of the ticket so paid and credit the student's card in the file.

Students selling tickets should *not* also collect them.

Ticket Takers

You will want two students, preferably boys, at each entrance of the hall to take tickets. They should collect all tickets. From the reserved seat tickets they will detach the stub and return it to the customer. Impress upon them the importance of taking their time and making



A Meet the Family party, to which graduate Thespians and their children were invited, given by Troupe 156, Revere, Mass., High School, Emily L. Mitchell, Sponsor.

corridor outside the auditorium will fill the bill. One student should take charge of the general admission; and the other, the reserved seats. It is expedient to have each make out a price list from 1 through 10 tickets so that a quick glance will give him the exact amount of money to collect without having to resort to pencil and paper, and sometimes "fantastic" complicated arithmetic!

Both should be supplied with ample change—nickels, dimes, quarters, etc., as well as a form on which to write the amount of change received, the number of tickets to sell, and the number of tickets left unsold at the end of the performance, the number sold, and the amount of

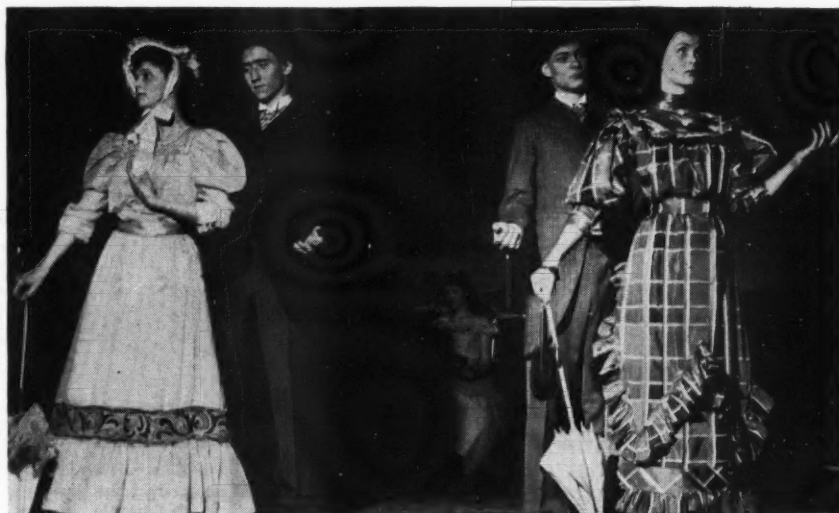
sure they give the person his right stub. Also warn them to allow nobody in the auditorium who does not present a regular ticket. At the close of the performance they will turn over to the cashiers the tickets they have taken.

It is folly to try to stop unpaid or lost tickets at the door. If your system is working correctly, you will have no trouble collecting for the few unpaid ones, and it is better to have a person attend on a lost ticket than make a fuss.

House Manager

Unless you have a member of the faculty who will take charge of the house

(Continued on page 31)



The Importance of Being Earnest, Troupe 745, Helena, Mont., High School, Doris Marshall, Sponsor.

..... and it was a *Good Winter!* It had begun with a *Good Fall.*

I cannot estimate the times Shep and I crunched red, gold, green and gold, and red and brown leaves beneath our feet as we trudged homeward after the grueling football practices. Our steps were sometimes painfully taken (unless someone were walking near) and I sometimes could not smell the bonfire smoke along the streets, for the odor of liniment rubbed on manful-boyish muscles was stronger than Mother Nature's preparation for a Winter's Wonderland!

With the first touches of Jack Frost, things were really going "George!"

Shep and I had felt the first results of 4H Beef! My chest was emblazoned with the mark of great prowess:

The Green B on a brand-new White Sweater! My bony elbows had moved my big hands high into the air and they had snagged a forward pass and a Frosh end had come into his own! (There is no need to tell you that Shep got the football on the East end of our

glorious stadium after my first long-legged conversion before the "Ref" did. Is there?)

I marched with a stout heart, holding my torch high as we wound our way up the sloping side of "The Hill" to add our coat of whitewash to the Great B on the Mountain! A Frosh honor! A Frosh Privilege!

Have you ever seen the faces of hundreds of teen-agers lighted up with the spirit of belonging? Seen their hearts reflected in frank, open eyes? Seen them as they sing *Fight on for Alma Mater*? Have you heard the echo of their melody from the mountain thru the valley?

If you have—Hold it in your heart! It's golden!

It's memory—

It's nostalgic!

If you haven't—look for it!

It's Life!

.....

Shep knew the magic! He sang too. His eyes were starry and his tail wagged



The stage crew of Troupe 745, Helena, Mont., High School, at work on two different projects.

I

Build

SCENERY

By DORIS MARSOLAIS MARSHALL

keeping perfect time with the big bass drum of the colorful and excellent School Band!

Our Band!

.....

The Great Cottonwood was making a philosophical and motherly farewell to a few scattered leaves and the late Fall sun was sending lengthening Copper and Grey tinged reaches of light among its barren branches—branches soon to wear boxing gloves of silver tip fluffs and puffs of snow! Wonderful Winter was pushing its way West!

.....

The snow had begun early—A great blizzard had come from the North without much warning—Our bus was late. I did not see the *Call Board* until mid-morning! The Call Board that clearly asked Stage Hands Needed! "If you can saw, hammer, paint? We need you." A grinning Mask asked the above questions. I knew I was really drafted before Betty came in her usual Magical Chariot—

"Just in the Nick of Time"—Saying—

"Hop in, Gordon Craig—Diz Liz is churning-up a storm. She craves action plus! Heard the good news? We're doing THE CURIOUS SAVAGE! and what's more we get to keep all the money ourselves! The New High School Principal said so! We don't have to buy Football Uniforms with our money! If we make any! and we have to 'cause we want to make a new set for this play and pay for it!

You remember the old White Star Hardware out at Cross Corners? Well, Dad said they were going out of business and that Mr. Cross had a lot of Idaho White Pine lumber. You know, he was going to put up a new room, that is before he got sick and decided to close. Dad said that we could get it real cheap. He lives close to you so will you see him tonight? We want to start Monday right after School!"

All the gold flecks in those hazel eyes danced with enthusiasm and I knew I, my hammer, saw and good right arm that had helped build a new barn would be there—Yes, be there with enthusiasm, too!

As I passed the Call Board the Mask grinned and nodded to me, and Adolph Appia shook hands with Gordon Craig

(Continued on page 30)

ARENA STAGING:

LIGHTING EQUIPMENT

By TED SKINNER

ONCE the housing of the arena theatre has been determined, we are now ready to take up the highly important question of lighting the arena stage. The equipment needed together with its installation will be discussed in detail so that you, interested in arena staging, will thus have a pattern to follow.

If you are setting up your arena theatre on a large stage (one of the suggestions made previously), you will naturally utilize the suitable existing lighting equipment and the pipe battens. However, the locating of your arena theatre in most any other area will call for the installation of portable equipment. It is with this probability in mind that we will direct our thinking. Also, we will remember that we are attempting to establish our theatre on a low-cost basis.

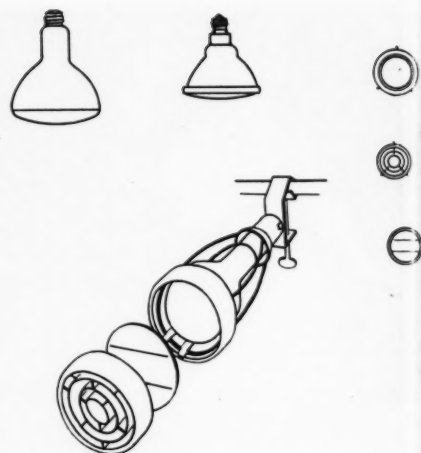
In considering the necessary lighting equipment for an arena stage, we are immediately aware of the fact that we can eliminate much of the equipment called for on the proscenium stage. First, there is no need for broad lighting as provided by footlights and borderlights. Background lighting is not required, so there is no use for large floods and cyclorama lighting units. We are not concerned with lighting scenery except to a limited extent, so we will not consider tonal lighting. We will find that in some respects lighting an arena show presents an easier task than lighting a proscenium production in that we will not deal with as many problems; *but the intimacy of*

the arena requires that our lighting be skillfully handled. We do have the advantage of confining our consideration primarily to area lighting equipment.

Lighting an arena stage of 16 by 20 feet calls for the use of spotlights adaptable to the small stage. If there is the possibility of soliciting the assistance of the industrial arts department or the vocational agriculture division in the construction of lighting equipment (or if you have a helpful and skillful maintenance department as we have at Texas A and I), you will do well to refer to Theodore Fuchs' book, *Home-Built Lighting Equipment for the Small Stage* (New York: Samuel French, 1939). This source includes detailed descriptions as well as excellent drawings.

But if you are purchasing spotlights for your arena stage, you are interested in knowing the number needed, types available and the prices. A minimum of 24 to 36 spotlights will be necessary to light your stage. If you can afford them, it is recommended that you buy the Fresnel Spotlights, 6", 250-500W, as manufactured by Capitol, Century, Kliegl, and Major (among others), and ranging in price from \$17.60 to \$21.60. The use of the fresnel lens increases the amount of light put out by the unit; consequently, this type of spotlight is particularly good when operating with a limited number of spots. In using the fresnel, be sure to provide a funnel or baffle of some type to mask the light.

An inexpensive spotlight, and one which we are using in our arena theatre at Texas A & I, is the "Air cooled" hanging clamp unit, manufactured by The Swivelier Company of New York City and handled by Theatre Production Service, Inc. This spotlight is designed to make use of the 150W or 300W R-40 spot or flood lamp, and the 150W PAR-38 spot or flood lamp. The unit includes a clamp to adjust to fit a 1/2" to 2" flat or round surface, has a swivel socket making it easy to angle, and comes with a built-in clip to hold a color filter, in addi-



The lamp on the left is the R-40 150W or 300W reflector lamp used in the inexpensive spotlights described in this article. Center, is the "air cooled" hanging clamp unit complete with color filter and baffle ring. Right are shown the color holder (attachable to the lamp), the baffle ring and the color filter. (Courtesy Theatre Production Service, Inc.)

tion to a 6' cord with house plug. The cost of the unit is listed at \$6.10. A feature of this unit is the fact that the rim is adjustable making it possible to achieve a close fit with the lamp. In addition to the spotlight unit itself, you will want a louvre or baffle ring to reduce the side spill of light. The louvre to be used with the "air-cooled" unit is listed at \$1.80. Reflector lamps range in price from \$1.00 to \$1.55 but are subject to considerable discount to schools. The total cost for the spotlight as described above complete with plug, cord, socket, lamp, color holder and louvre will be approximately \$8.75.

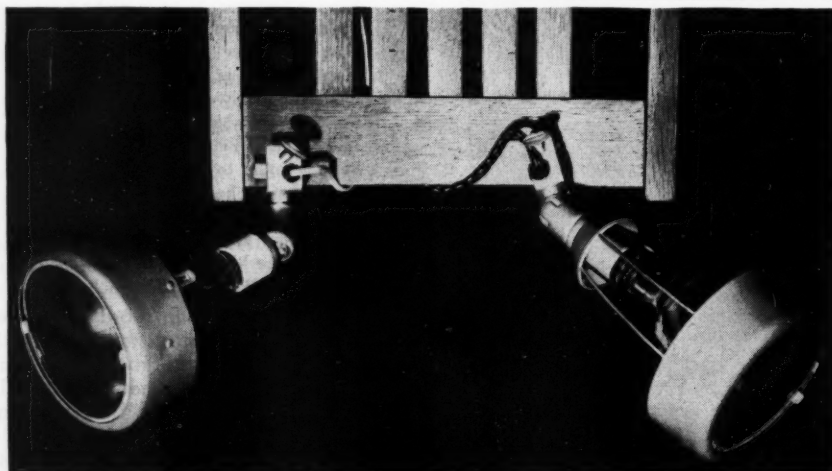
We have found that a further saving can be made by assembling your own spotlight unit. The clamp on swivel socket called *Swivelite*, as manufactured by The Amplex Corporation of Brooklyn, N. Y., cost us \$2.80. It is possible to purchase a color holder of the spring tension type, manufactured by the Swivelier Company, for \$1.30. This color holder fits over the reflector lamp itself. With the addition of the same louvre as used above, the cost of your spotlight will be approximately \$7.25.

The glass color filters are available in a variety of colors. The cost is \$1.00 each for these filters, but they have the advantage of not having to be replaced often. It is recommended that an ample supply of amber, blue lavender, blue and pink be purchased, along with a few of other special colors.

Attention should be called to a limitation in the flexibility of the reflector lamp spotlight. There is no way of controlling the size of the spot or flood other than by changing the distance of the throw, there being no focus adjustment on this unit. But even so, they serve to give a desired uniform lighting to the acting area.

In arranging for hanging your spotlights, it is *essential* to remember that the

(Continued on page 29)



The spotlight shown on the left is the "air cooled" hanging clamp unit. The spotlight shown on the right consists of an Amplex Swivelite clamp and a Swivelier spring tension color holder. Both spotlights have color filters but do not show the baffle ring.



Totendanz, the Dance of Death.

ALTHOUGH State Education in Germany shows some local variations, there is one common fixed rule—every child must attend school for eight years. The first four years, normally 6 to 10 years, are spent in the Volksschule at the end of which period the brighter children proceed to the Hochschule while the majority remain at the Volksschule for a further four years. Those who are educated at the Hochschule may leave at 16 years after passing the general examination or may continue to study for a further three years up to University Entrance standard. There is the Mittelschule which provides a technical education up to the age of sixteen and there are a number of private schools which are usually associated with religious bodies or are related to a particular outlook or system of education, the famous Salem School being the best known example of this type.

With this brief sketch of the German educational framework in our minds let us approach the study and practice of drama in the Hochschule but of course the practice of one school will not be that of another and in an article of this kind we can only draw certain general conclusions.

One important factor governing school drama is the need for time and physical space for the activity and both are difficult to find in German schools today. In fact there are numerous cases where school buildings are housing two shifts a day and in one case a boys' school and a girls' school each numbering 1200 pupils are housed in the same inadequate building, one school working from eight until one and the other from one until six, each school having a share of the mornings and afternoons. This, apart from the general air of seriousness and purpose that one finds in Germany, is one reason why school life tends to be concentrated and homework tends to be greater and to assume more importance than with us. These conditions are far from ideal and are not conducive to the development of informal teaching.

It is fair to say that German children do not seem to enjoy their school life nor to have that friendly affection for their teachers which is so much a part of English School life. There is a general air of coldness in the educational system, a too great rigidity which provides an unsympathetic background for the development of school dramatic activity. Time and time again one gets the same reply: "We do no play acting in school but we read plays round the class sitting in our desks. We read plays of Schiller, Goethe and Shakespeare, which are set books for our examinations. Occasionally a play is given which is rehearsed by top-class pupils out of school hours."

Naturally there are schools where a different story is told and many attempts are being made to take the best features of the school systems of other countries and to introduce them into German school life. Parties of German teachers are working in English Schools and a small party of specialists recently visited the Baltimore Experimental Children's Theatre to study the methods employed by Mrs. Isobel Burger in teaching creative dramatics. Mrs. Burger lectured in Germany this summer on this very subject.

In a number of German schools they practice what is known as "Stegreifspiel," which is improvised acting, often taking the form of free dramatisation of such stories as Robin Hood or the tales of Chaucer which come in the English lesson. Stegreifspiel is only found in the lower forms of the Hochschule and is part of the language lesson.

Meeting outside school there are many hobbies groups known as "arbeitsgemeinschaften" embracing all children from 15 to 20 years. Some of the pupils form a play group and rehearse plays for public production. As in every school, the scope and standard of the production depends upon the capability of the teachers and their enthusiasm for this particular subject. Popular plays are those from Hans Sachs, Goethe's *Tasso*, *Faust*, *Oedipus*, *The Tempest*, *Julius Caesar*,

SECONDARY SCHOOL

DRAMA

IN GERMANY

By GERALD TYLER

Hamlet, *Everyman*, *Grillparzers*, *Sappho* and Lissing's *Minna von Barnhelm*; *Totendanz*, the *Dance of Death*, shown in the illustration, is another favourite for school production.

German teachers often complain how difficult it is to find good suitable plays and that they prefer to write their own, either comedies, plays of everyday school life, plays on historical subjects or plays based on such stories as those of Hans Sachs. One such play written by a teacher in Hanover was about school life 20 years ago. There was some difficulty over the boys and girls from two neighbouring schools meeting one another and so a Committee of the boys' and girls' representatives was called to explore how opportunities for meeting could be arranged. A dance was suggested but this was frowned upon by the staff. The pupils, however, decided to go ahead with their plans for a dance in secret. The masters heard about it and planned to visit the dance in disguise and catch the culprits. The boys got to know of this and, having read that the police were scouring the neighbourhood for a gang of thieves, gave information to the police that the thieves were expected to come to their dance in disguise. The masters were arrested at the dance and taken to the police station where explanations ensued and all ended happily.

What impresses me most in Germany is the love and feeling for music, the

(Continued on page 28)



The Circle of Chalk



Sally Anrens as Mrs. Penniman in *The Heiress*, Troupe 771, Barrington, Ill., High School, Richard C. Johnson, Director.

THE HEIRESS

Barrington, Illinois, High School

THE HEIRESS, with its difficult characters and set and period costumes and props, provided a rich experience for the Thespians of Barrington High School.

Our play selection committee picked this play because we believe a high school student's ability is not brought out until he is faced with a challenge. This has been a guiding principle behind all our play selections.

Our production organization is made up of a Stage Crew Club, a Make-up Club and a business management committee, each working under the chairmanship of a student who serves the entire year. The two clubs meet once each week to learn the skills and make the plans necessary for performing their production tasks. To begin preparation for this play a scene design was submitted to the director and with minor changes, turned over to the stage manager. Then the Stage Crew Club took over all the scene construction, scenic art and lighting.

During the first four weeks of our rehearsal schedule, cast and crew worked separately. Then, in the final two weeks, the cast moved to the stage so that the smooth coordination of all phases of production might be achieved. In the final week Make-up Club stepped into the picture. The most skillful of the group were chosen to work in this difficult production.

On the nights of March 13 and 14 the finished product was put before the critical eye of the audience. The spectators responded warmly throughout the play and, with their applause, expressed appreciation for the efforts of a well coordinated team of committees, cast and crew. As we took our curtain calls, we

knew a feeling of pride and pleasure that could not have come with an "easy to produce" play.

STANLEY HARTWIG, *Secretary*,
Troupe 771

ALADDIN AND HIS WONDERFUL LAMP

Senior High School, Keokuk, Iowa

FOLLOWING the policy of choosing widely different types of plays which are both good theatre and an educational experience for young Thespians, we found *Aladdin* to be a new and delightful vehicle in children's theatre.

A cast of twenty-four gave ample opportunity to actors of various types. Make-up and costumes were an interesting study in themselves.

Although the show had three sets, changes were relatively fast and simple

PLAYS OF THE MONTH

Edited By EARL BLANK

with the assistance of A. C. Lumberg, our scenery technician. The cave scene was both beautiful and eerie, played in black-light with six girl slaves dancing in black leotards. The hocus-pocus of lamp and ring proved fascinating to both young and old. One student who has a large record collection chose just the right mood music for certain scenes. The stage crew had a "field day" during the entire show.

The show played to two fine evening audiences and a matinee crowd of 700 grade school youngsters. The cast found theatre for children more challenging than many adult, sophisticated roles. A total of eight-five students produced the show.

Aladdin was dedicated "to the children of Keokuk, and to all those, not so young, who remember the intriguing Arabian Night's tale of *Aladdin and His Wonderful Lamp*."

If you have never done a children's theatre production, look this one over. Results are gratifying.

JAMES A. MCKINSTRY, *Director*,
Troupe 192

SKY HIGH

Ensley High School, Birmingham, Alabama

ONE of the most enjoyable productions of Thespian Troupe 258 was their presentation of *Sky High*, a mystery by Florence Ryerson and Alice D. C. Miller. Deviating from the usual romantic comedy proved exciting and very worthwhile, not only in experience for the cast but also as a financial success.



Aladdin and His Wonderful Lamp, Troupe 192, Keokuk, Iowa, Sr. High School, James McKinstry, Director.

**SKY HIGH
THE HEIRESS
GOOD HOUSEKEEPING
ALADDIN and HIS WONDERFUL LAMP**

This play with its timely plot of Communist sabotage and intrigue was a challenge to our Thespian Troupe. The many character parts gave ample opportunity for versatility of acting. It was thrilling to watch Tracy face danger courageously even when he thought himself a coward. The set, a skiing lodge, was the delight of the prop committee as they scurried about collecting bear rugs and rustic furniture.



Sky High, Troupe 258, Ensley High School, Birmingham, Ala.,
Florence Pass, Director.



Good Housekeeping, Troupe 805, Highland Park, N. J., High School,
Gertrude Patterson, Director.

No two people interpret a part exactly alike. This axiom was proved to the satisfaction of most members of the cast and staff as they watched a double cast in action. Not only did this medium give more people the chance to act but also an opportunity of learning from each other's mistakes.

The final curtain was rung down in triumph but not in eagerness. The delightful days spent working together were too fresh upon our memories to wish for their end.

ANNE OLIVER, *Reporter*, Troop 258

GOOD HOUSEKEEPING

Highland Park, N. J., High School

IF you are looking for a comedy that isn't all fluff, but one with a little meat to it, try *Good Housekeeping* by William McClery.

PUBLISHERS

Sky High, *Good Housekeeping*, Samuel French, N. Y. C.

Aladdin and His Wonderful Lamp, Children's Theatre Press, Anchorage, Ky.

The Heiress, Dramatists Play Service, N. Y. C.

After searching for a suitable comedy to be presented by a group of inexperienced seniors, this play seemed to be the answer. It takes a small cast and one interior set, which may be as elaborate or simple as the director wishes.

How Charles Burnett gets forced into politics is the key to many a hearty laugh. There is no great problem in casting except that very strong people with vivid imaginations should be cast in the roles of Marian and Charles Burnett, for they have a number of long scenes alone. There are several good character parts especially for boys; the local political boss and the newspaper reporter are challenging roles.

If good publicity is required to sell tickets, this play offers just the opportunity you've been looking for. Our publicity chairman wrote for samples to various companies manufacturing cleaning supplies. To these samples we attached big cards telling about the play and distributed them to every house in town.

We had a lot of fun doing the play. We presented it two nights to appreciative audiences.

Gertrude Patterson, *Director*,
Troupe 805

CRADLE OF GLORY

The formative years of Abe Lincoln.

3 Acts 1 Set - 9 Characters

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Leon C. Miller, Editor and Managing Editor.

Sworn to and subscribed before me this 22nd day of September, 1953. (Seal) Geo. Schraffenberger, Jr.
(My commission expires July 26, 1955.)

TIME OUT FOR GINGER

FATHER OF THE BRIDE

JENNY KISSED ME

THE CURIOUS SAVAGE

MR. BARRY'S ETCHINGS

CUCKOOS ON THE HEARTH

SORRY, WRONG NUMBER

THE MAN WHO CAME TO DINNER

RAMSHACKLE INN

DEAR RUTH

YOU CAN'T TAKE IT WITH YOU

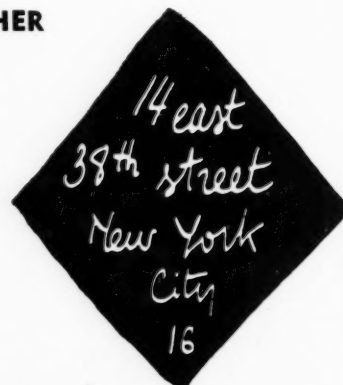
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ARSENIC AND OLD LACE

JUNIOR MISS

LIFE WITH FATHER

STAGE DOOR



I REMEMBER MAMA
(High School Version)

HEAVEN CAN WAIT

*Dramatists
Play
Service
Inc.*

SEND FOR OUR NEW 1953-54 CATALOGUE.

GRAMERCY GHOST

By JOHN CECIL HOLM

This gay comedy, a hit on Broadway and the road, can now be recommended to high schools who may be able to undertake a slightly mature play. The author has prepared a list of minor changes that will make the play acceptable to practically all groups. This list is available in pamphlet form, free of charge on request. *Teachers interested in reading the play for high school production should ask for this free list of changes.*

The cast calls for 6 men and 6 women. There is one interior setting. Books—paper bound acting edition—90¢. Fee, \$35—\$25.



Photo by Eileen Darby, Graphic House

Most people have inherited property, but we never heard of anyone's inheriting a ghost. Nancy Willard did. This attractive girl, who works for a publisher, is engaged to Parker Burnett. She thought she had her life all planned out. Then Amelia Bullock, her landlady and owner of a delightful old house on Gramercy Park in New York City, dies at the age of 103. Nancy learns that Miss Bullock has left her the house—and with it something named Nathaniel Coombes. Nathaniel turns out to be a young and handsome Revolutionary soldier who had been ambushed and killed in 1776, and is doomed to an earth-bound existence as a ghost in the neighborhood of Nancy's apartment. He cannot get into Heaven because he had failed to deliver a message to George Washington. Nancy, incidentally, is the only living being who can see Nathaniel, and this leads to a number of awkward situations—

including Parker's suspicion that she may be losing her mind. When Charley Stewart, an attractive young newspaperman, comes to Nancy's apartment to get information for a story on the late Miss Bullock, Nancy finds her life even more complicated, since there are now three young men (if we include Nathaniel) interested in her. The action of this quick-moving comedy involves, among others, Nancy's housekeeper, a policeman, two women ambulance drivers, Nathaniel's old flame, and two of his soldier cronies who return to earth to try to get Nathaniel into Heaven. It is Charley, of course, who learns how to exorcise the ghost and win Nancy away from the stuffy Parker. But it is Nathaniel who ultimately enables Nancy to choose the right husband, and on his accomplishing this he gains admittance to Heaven, after winning Washington's approval.

DRAMATISTS PLAY SERVICE, Inc.

14 EAST 38TH STREET, NEW YORK 16, N. Y.



By SI MILLS

THIS column has always operated under a self-imposed limitation which needs reexamination. Believing that it is fair to review those programs available to readers across the country, only network programs have been dealt with. Since the "nets" don't own most of the stations carrying their shows — these stations are known as "affiliates"—and as the maximum amount of time in a broadcast day is set by the Federal Communications Commission, it is highly possible that your local outlet is not carrying the show under discussion. Thus the initial aim is being defeated.

But there is a more important consideration. By discussing network stanzas, the local possibilities and activities are being overlooked. Three years in the southwest have shown me that although the New York area — from which I am now writing — has many outlets in both radio and television, these are far from being the only ones in their fields. In format and subject there is usually a pattern, but occasionally there is a departure. The "juke box" and serious music types, the panels and variety shows are all universal; yet each may have its own gimmick. For instance, there is the *Bird Cage Theatre*, heard in Arizona and deriving its name from a cabaret in the not-so-halcyon days of Tombstone, Arizona. There is no attempt at modernity. The combination of recorded and live features is a definite and successful portrait of frontier entertainment.

This is but one example of what can be done in a single area. To overlook small operations is to imply that the worthwhile on the air is available only on a coast-to-coast basis. It is tantamount to saying that the independent station does not exist. Such a statement would be proven untrue by the existence of thousands of "indies" throughout the country.

As possible future radio artists and broadcasters, readers of DRAMATICS should be made at least partially aware of the potential. And whether or not you are going into the field for a livelihood, you ought to know what is being done elsewhere. My column thus recants its old policy, and searches the wavelengths hereabouts for what might prove of interest to you. It also invites readers to tell of airwave happenings in their locale. Information of interest will be used in this column — with proper credits.



Barry Gray, *Free Speech Forum*, WMCA.

Independent Radio

At the "top of the dial" in New York is radio station WMCA, a comparative old-timer hereabouts, and a well-established independent. Like non-affiliate stations throughout the country, there is a heavy reliance on single person shows and on recordings. To keep an adequate staff of actors on full time would be too costly. Nevertheless this does not imply that dramatic programs are not presented, nor that they are kept at a minimum. It also means that the best in recorded music — mainly popular — can be offered to listeners.

Masters at madness to the accompaniment of early morning music, Joe O'Brien and Roger Gallagher wake up New Yorkers with three and a half hours of mirth and melodies from 6:00 to 9:30 a. m. every Monday through Saturday. The show features the top tunes of the day interspersed with frequent time checks, weather reports and subtle comedy routines. The last include lampoons of soap operas, commercials, detective mysteries, travelogues, etc. Fan mail proves that the show entertains and amuses its listeners.

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Hal Jackson, *All American Revue*, WMCA.

The *All-American Revue* offers the best in American musical entertainment . . . a program featuring top* artists of all races, creeds and colors . . . with strong appeal to every community in Metropolitan New York. Witness Duke Ellington, Sarah Vaughn, Frank Sinatra, Xavier Cugat . . . all members of the team of American entertainers. You've heard all of these artists many times before — on radio, on television, in the movies, on the concert stage. But never before as an ALL-AMERICAN team to sell the unity that is America. This show is a star-studded program of wholesome entertainment highlighting the recordings of top American artists. Community leaders, clergymen and outstanding personalities in public life team up here. The top entertainment qualities of the program format are supplemented nightly by a brief *Message of the Day*, featuring local leaders well known to all New Yorkers and respected everywhere. The presence of these personalities on the show insure a large listening audience.

Barry Gray broadcasts every night at midnight. During his *Free Speech Forum*, he is commentator, interviewer, inquisitor and anxious ear for late-hour visitors. Besides his heterogeneous interviews, Barry manages to answer phone calls, respond to mail and play an occasional recording.

Barry Gray's formidable accomplishment has been to prove that listeners will stay up late to hear discussion, opinion and controversy just as readily as phonograph records . . . (The show) is extraordinarily different . . . distinctive radio . . . currently one of the most discussed of local offerings.

—Jack Gould, NEW YORK TIMES

Barry Gray has catapulted WMCA to the top of the post-midnight listening league. He conducts an interview intelligently, has a knack of extracting the meat of the story, does it in a manner that leaves a clean taste with the listeners . . . " —VARIETY.



Robert Montgomery Presents "The Citadel."

ADVENTURE

Columbia Broadcasting System

THE American Museum of Natural History, world famous for dramatic exhibitions of scientific wonders, and CBS Television combine their vast resources in one of TV's most exciting and provocative series with the debut of *Adventure*. The programs originate from the American Museum, the American Museum-Hayden Planetarium and the museum's outlying field stations, as well as from CBS-TV studios in New York.

"By bringing the Museum to television viewers," said Dr. Albert E. Parr, Director of the American Museum, "we hope to enable them to gain greater insight into the fascinating work carried on by our scientists in the field and the laboratories and by our artists and craftsmen working behind the scenes of our exhibition halls. In this way we hope they will derive even more pleasure from their visits."

For eight months negotiations were conducted to make this series possible. The principal goal was to develop a format to blend the scientific accuracy of program material with exciting, swiftly-paced production techniques. *Adventure* uses these new techniques to bring into the American home for the first time the dramatic accomplishments of the world's outstanding men of science.

Through these techniques *Adventure* advances far beyond the conventional methods of TV presentation and brings a feeling of immediacy to each scientific story. Viewers are "there" as each adventure is unfolded. They journey within one hour from America to Africa and are transported from the prehistoric age to the day after tomorrow. They share the excitement of those who are conducting these scientific excursions.

ROBERT MONTGOMERY PRESENTS

National Broadcasting Company

For many years the name of Robert Montgomery has been identified as being

that of a Hollywood actor — and a good one. But television has him playing a new role. He is the producer of a weekly series of hour-long dramas presented the year round. These shows have the same cast from week to week during the summer months, although the person who plays the lead on one show may very well have a bit part seven days later. This idea of repertory theatre has as its main advantage the fact that it can be — and is — a proving ground for aspiring newcomers. Laudable though that idea may be, we are well into the regular season and should focus our attention on that.

Robert Montgomery Presents is only one of the many TV dramatic shows demonstrating TV's growth. A few years ago — it is one of the pioneers — its sets were comparatively simple. Today, with a stored wealth of props at its disposal,



the sets can be in perfect keeping with the play. Because the show is a weekly one, it is to be expected that there will be "off nights." One cannot hope for perfection. It can be said emphatically, however, that such occasions are far outweighed by outstanding selections most capably handled. The acting, direction and production are more than aids. They are coworkers whose united effort gives you what is to be hoped for in entertainment.

PERSON TO PERSON

Columbia Broadcasting System

Because of Edward R. Murrow's wide and varied interests as world reporter and analyst, his circle of friends among the great and near-great is equally extensive. On *Person to Person* he visits two such "Persons" every Friday night and, through the magic of television, takes his audience with him into homes where the general public could not normally expect to be invited.

Those visited on the series are nationally known figures whose exploits are — or soon will be — familiar to everybody, but whose more human and private aspects remain a mystery to most people. Murrow's tele-visits are informal and show the nation's viewers what manner of men or women these celebrities really are. They include — as do the nation's front pages — industrialists and Hollywood glamour girls, baseball heroes and Nobel prize-winning scientists, statesmen and musical-comedy librettists.



Adventure, CBS-TV series from the American Museum of Natural History, proves that more drama, humor and suspense is hidden in the wonders of science than was ever contained in fiction. Here Charles Collingwood, CBS-TV newsman who is the program's anchor man, examines an interesting museum exhibit with two young visitors.



THE big event in the world of the cinema has been the world premiere at New York's Roxy Theater of *The Robe* and Cinemascope. The event was a glittering occasion with leading figures of the theatre and of politics and society on hand. Faye Emerson described the activity to the local radio audience and the Voice of America carried it to peoples across the seas. Cinemascope is a success; *The Robe* is a disappointing example thereof.

A booklet distributed by Twentieth-Century-Fox, the producers of the film, describes Cinemascope as achieving "the illusion of depth without glasses. Its lifelike panoramic scope and stereophonic sound effect, provided by strategically placed speakers which permit sound to originate from the part of the screen where the action takes place, give a feeling of complete engulfment and participation in the action." The process calls for two lenses: one on the camera which compresses an extremely wide field of vision onto 35mm film; a second on the projector which expands the compressed image to the wide screen.

There is no doubt that the process is one that has great potentialities. It is certainly the most comfortable way for the audience to enjoy three-dimensional films. It is not, I fear, the correct way in which to screen *The Robe*. Many of you must have read Lloyd C. Douglas' historical novel, which described the effect upon a Roman patrician of having officiated at the crucifixion of Jesus. Marcellus, playing at dice with his soldiers, wins the robe of Jesus. He orders his slave, Demetrius, to burn the garment. The latter, however, is a convert

to Christianity and he takes off with the robe to find some of Jesus' followers. Eventually, Marcellus too affirms his belief in the new faith and must deny his fealty to his family and to his Emperor. There are many tremendous scenes in the film of the grandeur that was Rome, reminding one at times of the great silent film that was made of *Ben-Hur* and of some of the more recent De Mille epics.

It seems to me that *The Robe* would have been very much more effective if done in a subdued style. It needed understatement and suggestion rather than pageantry and magnificence. If the mood achieved by Margaret Webster in her stage production of *Family Portrait* could have been injected into the screening of *The Robe*, it would have been a much more telling film. The cast headed by Richard Burton, Jean Simmons and Victor Mature is a fine one. It provides a fine showcase for Cinemascope and one hopes that the process will be employed in the future in the cause of a film that will profit by it more than does *The Robe*.

A complete change of mood is provided by *Torch Song*, in which Joan Crawford returns to song and dance — a medium in which she gained her first fame. Many of us recall Miss Crawford as the Charleston dancing flapper of *Our Dancing Daughters* back in the late '20's. More recently, Miss Crawford has established herself as a dramatic actress of some power. In her new Metro-Goldwyn-Mayer release she is given an opportunity to demonstrate both facets of her abilities.

The story of the *Torch Song* is by John Michael Hayes and Jan Lustig from a story by I. A. R. Wylie. Jenny Stewart (played by Joan Crawford) is a successful musical comedy star. She has come up the hard way and neither expects nor gives any quarter. When her accompanist quits and is replaced by a



Jean Simmons and Richard Burton in *The Robe*.

blinded veteran, Jenny becomes interested in some one other than herself for the first time in years. I shall not disclose the outcome of the story but merely report that *Torch Song* is a film of backstage life with a difference.

Warner Brothers have made another cinematic version of Edna Ferber's Pulitzer prize-winning novel, *So Big*. In the new version Jane Wyman appears as Selina and Sterling Hayden as Pervus. Though the story is, by now, a familiar one, this latest version will make many new friends for Miss Ferber.

An exceptionally fine Italian film has been made from Nicolai Gogol's short story, *The Overcoat*. The locale of the tale has been switched from 19th Century Russia to the Italy of today. The largest share of credit for the success of the film must go to Alberto Lattuada, who directed the film and assisted Cesare Zavattini with the scenario, and to Renato Rascel, who plays the leading role. The film recounts the tragi-comedy incidents in the life of a civil servant upon acquiring an elegant new overcoat. Rascel reminds one at times of the early Chaplin — the Chaplin of *The Tramp* and *The Gold Rush* and the Sennett comedies. He can be gamin and tragic and can produce tears (both of sorrow and of laughter) in his audience almost simultaneously. Don't miss *The Overcoat* when it comes your way.

I had a very good time too at *Mogambo* — a remake of Wilson Collison's *Red Dust*. When one recollects that Clark Gable played in this film with Jean Harlow about twenty years ago, one cannot but marvel at the permanency of his position among screen favorites. In the new screening Ava Gardner appears opposite Mr. Gable. The film abounds in excellent sequences of African wild game.

My film-going of the month must conclude with a brief comment upon United Artists' *Sabre Jet*. Robert Stack, Richard Arlen and Coleen Gray are seen in this tribute to the titular branch of the United States Armed Forces.



At left, Victor Mature as Demetrius in the 20th Century Fox Cinemascope production of *The Robe*.



By PAUL MYERS

WITH the arrival of *Tea and Sympathy*, the Broadway theatre experienced the first big hit of the season. The play had been preceded by enthusiastic notices from out of town and Miss Deborah Kerr's New York stage debut added to the excitement of the event. The play marks too the initial appearance on the Broadway boards of a play by Robert Anderson.

Mr. Anderson has come close to Broadway on two occasions. In 1946 his *Come Marching Home* was presented by the Blackfriars' Guild in their theatre on West 57th Street and a sketch of his was utilized in the short-lived (35 performances) musical revue *Dance Me a Song* in 1950. The Playwrights Company, co-producers of *Tea and Sympathy* with Mary K. Frank, were so impressed with Mr. Anderson's abilities that he was made a partner of the company early in September. Although it is still early in the season, it seems likely that Robert Anderson's drama of life in a boys' school will be a major contender for the coveted awards. The cast, in addition to Miss Kerr, includes John Kerr (not related to Deborah), Leif Erickson and Richard York. It was directed by Elia Kazan, who adds another success to his record.

The season has abounded in one-man shows but not with complete success. Miss Beatrice Lillie started the trend last year when she brought her *An Evening with Beatrice Lillie* into the Booth following a highly successful hegira around the summer theatres. Several impresarios were struck, I think, by the economy of the venture at a time when production costs are staggeringly high. The lead-off this fall was Anna Russell, whose song caricatures had delighted audiences on many occasions at Town Hall. Her material was found not sufficiently satisfying to hold an audience for an entire evening. Miss Russell was followed by Ethel Waters, who is appearing at the Forty-Eighth Street Theatre in a program called *At Home with Ethel Waters*.

I have had not such a good time at any one's home in a long time as I did at Ethel Waters'. In a very informal way she makes one feel most relaxed and she then sails forth into a musical recollection of her career in the theatre. The selections include Irving Berlin's *Supper-time* (done in *As Thousands Cheer*), the *Washtub Rub-sody* (from *Rhapsody in Black*) and several selections from *Cabin in the Sky*. Miss Waters has put on a lot of weight in recent years and her voice may not be musically true. She has stage magnetism, however, and a warmth that fills the theatre.

Ethel Waters is fortunate too in having a fine accompanist. Reginald Beane, who many of you may recall as a fine actor in both the stage and film versions of Saroyan's *The Time of Your Life*, is also an eloquent pianist. He provides two interludes during which the audience is treated to some of his own compositions and also a wonderful medley of Jerome Kern tunes. I hope Ethel Waters will invite us to visit her again in the near future.

The newest one-man theatre venture stars Victor Borge and his comedic piano portraits. The future of solo theatre in New York will hinge very largely on the outcome of his venture. If he does not meet with greater success than his two predecessors, I rather feel that it will be some time before another try is made in this field.

Claire Heller's very successful production of Calder Willingham's *End as a Man* is to be moved into Broadway's Vanderbilt Theatre. The drama of life in a military academy is the first production in some time to move from one of the off-Broadway showcases into an up-town theatre.

Eva LeGallienne and Margaret Webster suffered a commercial defeat with *The Strong Are Lonely*, though many of us will remember the production for a long time. Several of the first-line critics felt the play one of the most thought-

provoking dramas of the year. Miss LeGallienne adapted the work from *Sur le Terre Comme au Ciel*, which — in turn — was adapted from a play by the Austrian Fritz Hochwaeld. Victor Francen, who played a central role in the very successful Paris production, made his American stage debut in the same part.

The Strong Are Lonely is set in a Jesuit colony in Paraguay. An all-male cast included, in addition to M. Francen, Dennis King, Wesley Addy, Philip Bourneuf. It is sad that economic conditions preclude such a play from enjoying even a limited run in the theatrical capitol of the United States.

Current Stages, another of the interesting experimental drama groups, is presenting a production of Moss Hart's *The Climate of Eden*. I was not one of those who admired the work when it was presented on Broadway, but the interest it generated makes it seem a good revival for this off-Broadway troupe.

The Equity Library Theatre has promised us a very interesting season. This is, in the main, a showcase for new acting talent since they are not allowed to present new scripts. Their schedule for 1953-54 lists: *The Madwoman of Chailot*, *The Philanderer*, *Shadow and Substance*, *Detective Story*, *The Corn Is Green*, *The Hasty Heart* and *Kiss Me Kate* — for a starter. Let us hope these start a lot of great actors on their way!

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 John Wasden, Alice Hill, Troupe 4, Cody, Wyo.
 Alfred Berry, Troupe 5, Plant City, Fla.
 Carol Frask, Janet Lang, Troupe 6, Mentor, Ohio.
 Phillip Gray, Troupe 7, Johnstown, Ohio.
 Haline Urban, Troupe 8, Miami, Fla.
 Sheila Bridinger, Troupe 11, Sinsinawa, Wisc.
 Peggy Thiessen, Kingsley Miner, Troupe 12, Sac City, Iowa.
 Frank Chase, June Blackard, Troupe 16, Harrisburg, Ill.
 Margaret Shaneyfelt, Troupe 17, Aurora, Nebr.
 Chris Rager, Troupe 18, St. Petersburg, Fla.
 James Chapman, Ruth Eason, Troupe 21, Indianapolis, Ind.
 Peggy Glenn, Isabel Easley, Troupe 23, Williamson, W. Va.
 Sonny Hiatt, Troupe 24, Noblesville, Ind.
 James Nolan, Troupe 26, Wahpeton, N. D.
 Rufus Fenton Lazzell, III, Troupe 27, Morgantown, W. Va.
 Dave Hamilton, Troupe 29, Ashland, Ohio.
 Carroll Litton, Troupe 30, Clendenin, W. Va.
 Leslie Roe, Troupe 31, Mercedes, Texas.
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 Sue Brock, Pete Bailey, Troupe 35, Daytona Beach, Fla.
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 Joan Johnson, Troupe 39, Preston, Idaho.
 Richard Trousdell, Ronald Doran, Troupe 41, Glen Cove, N. Y.
 Jimmy Cranke, Troupe 42, El Dorado, Ark.
 Kay Schepp, Troupe 46, Canastota, N. Y.
 Diane Baird, Troupe 47, Newton, Kansas.
 Ted Clark, Troupe 51, Grundy Center, Iowa.
 Dixie Kroush, Larry Malone, Troupe 52, Emmett, Idaho.
 Donald Henderson, Troupe 53, Albion, Mich.
 Wayne Tennant, Jr., Troupe 54, Blacksville, W. Va.
 Connie Klaaren, Troupe 56, Moscow, Idaho.
 James Long, Judy Buckner, Troupe 57, Columbus, Ind.
 Gary Pettigrew, Troupe 60, Boulder, Colo.
 Gernot Lauter, George Harley, Troupe 61, South Whitley, Ind.
 Pat Wolfe, Sue Smoot, Troupe 62, Fithian, Ill.
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 Priscilla Wellman, Dale Priester, Troupe 73, Manistee, Mich.
 Jerry Chandler, Carol Tonkin, Troupe 76, Lewiston, Idaho.
 Marian Mercer, Troupe 77, Akron, Ohio.
 Shirley Rood, Troupe 78, Hot Springs, Ark.
 Joan Elrod, Troupe 82, Etowah, Tenn.
 Thurman Bowling, Nancye Atkinson, Troupe 84, Princeton, W. Va.
 Bonnie F. Quick, Troupe 85, Mission, Texas.
 Sandra Jones, Patricia Yeager, Troupe 88, Point Pleasant, W. Va.
 John Troyer, Troupe 91, Michigan City, Ind.
 Joseph Raymo, Troupe 93, Stillwater, Minn.
 Jasper Daube, John Teschner, Troupe 94, Elmhurst, Ill.

Bertiss Ingram, Troupe 96, Payette, Idaho.
 Judy Beals, Troupe 98, Fayetteville, N. Y.
 Margaret Early, Robert Atkins, Troupe 99, Weston, W. Va.
 Shirley Anderson, Troupe 100, Bellefontaine, Ohio.
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 Janice Jackson, Norma Newbaur, Troupe 104, East Akron, Ohio.
 Jay Smucker, Troupe 105, Yuma, Ariz.
 Barbara Brawner, John Wilson, Troupe 106, Champaign, Ill.
 Joan Sager, Troupe 108, Kenmore, N. Y.
 Gaile Yeager, Jerome Quint, Troupe 109, Liberty, N. Y.
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 Barbara Spradlin, Troupe 115, Kenova, W. Va.
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Joyce Owens, Sarah Jordon, Troupe 897, Hous-
ton, Texas.
Wayne Lange, Troupe 900, Nebraska City,
Nebr.
Kathryn Haas, Troupe 901, Pierce, Nebr.
Jaue Dillingham, Troupe 906, Hart, Mich.
Michael Prendergast, William Hanway, Troupe
908, Fairmont, W. Va.
Ruth Appel, Troupe 910, Tonasket, Wash.
Jere Wright, Troupe 911, Los Angeles, Calif.
Antoinette Badarzynski, Troupe 912, Garfield
Heights, Ohio.
Elaine Rice, Marylu Dulcich, Troupe 913, Port-
land, Ore.

Geraldine Tobin, Barbara Hutchinson, Troupe
916, Garfield Heights, Ohio.
Bill Hiltz, Troupe 918, Middletown, Ohio.
Rolly Johnson, Troupe 922, Worthington, Minn.
Frances Harmon, Lovell Witt, Troupe 923,
Poca, W. Va.
Dick Barker, Troupe 924, Athens, Ohio.
Kara Newell, Gary Marshall, Troupe 925,
Forest Grove, Ore.
Barbara Thureson, Troupe 931, Newark, Dela.
Betsey Thomasson, Harry Ferguson, Patricia
Francis, Troupe 933, Belleville, Kans.
Violet Hudgeon, Delbert Mayer, Troupe 934,
Tillamook, Ore.
Jane Lansford, Glenn Webb, Nancy Rhodes,
Jerry Long, Jimmy Reynolds, John Scher-
ler, Don Williams, Troupe 935, Lawton,
Okla.
Lomogene Detty, Troupe 936, Cozad, Nebr.
Suzanne Livingston, Troupe 937, St. Johns,
Mich.
Jean Maifield, Troupe 940, Nashua, Iowa.
Shirley Gardner, Troupe 942, Jacksonville
Beach, Fla.
Murphy Johnson, Wanda Choate, Troupe 944,
Lufkin, Texas.
Carlyne Reamer, Donald Hamsen, Troupe 945,
Lakeview, Ore.
William Heuser, Troupe 946, Elyria, Ohio.
Don Hinson, Troupe 947, Miami, Okla.
Eugene Genuik, Troupe 949, Kansas City, Kans.
Betty Berg, Troupe 950, Omaha, Nebr.
Shirley Morris, Howard Parker, Troupe 952,
Gordon, Nebr.
Dixie Davis, Tom Ross, Troupe 955, Collins-
ville, Ill.
Katherine Toennessen, Colleen O'Riva, Troupe
956, San Luis Rey, Calif.
Mary Kuykendall, Troupe 957, Cape Girardeau,
Mo.
Samuel Kahn, Alexandra Toth, Troupe 960,
Lancaster, Pa.
Ardelle Lesser, Jerry Hartwig, Troupe 968,
Brush, Colo.

Carol Jennings, Troupe 969, Ajo, Ariz.
 Pete Reynolds, Troupe 970, Willamina, Ore.
 Nancy Wenger, James Jumbusky, Troupe 971, Owatonna, Minn.
 Jerry Dawson, Troupe 974, Goodland, Kans.
 Richard Johnson, Troupe 976, Los Angeles, Calif.
 Don Best, Sue Unger, Rick Baugher, John Rengle, Robert McNaely, Bill Faust, Troupe 979, Kokomo, Ind.
 Marie English, Edward Power, Troupe 981, Cambridge, Mass.
 Richard Harrison, Troupe 982, Placerville, Calif.
 Robert Penny, Troupe 984, Charlotte, N. C.
 Ruth Redigan, Troupe 986, Belle Vernon, Pa.
 Judith Poole, Eric Butler, Troupe 987, Marblehead, Mass.
 Julian Plymale, Troupe 988, Kenova, W. Va.
 Sally Underwood, Troupe 990, Lake Worth, Fla.
 Elisa Hunter, Sandra Specht, Troupe 993, Charles Town, W. Va.
 Jim Hicks, Sharron Howell, Helen Collins, Troupe 996, West Frankfort, Ill.
 Rodney Kamel, Troupe 1003, Tyler, Texas.
 Peggy Ryan, Troupe 1004, Lincoln, Kans.
 Bill Parsans, Troupe 1006, Roanoke, Va.
 Carolyn Freeman, Norman Heap, Troupe 1007, Baton Rouge, La.
 Jerry Bray, Troupe 1010, Pampa, Texas.
 Diane Lauson, Robert Graham, Troupe 1011, Tolono, Ill.
 Adela Moldovan, Troupe 1014, Farrell, Pa.
 Josephine Lovelace, Betty Mayton, Troupe 1016, Camp Hill, Ala.
 Barbara Tallman, Troupe 1017, Newton, N. J.
 Cecelia Seals, Troupe 1019, Arroyo Grande, Calif.
 Colleen Waters, Troupe 1020, Chicago, Ill.
 Luan Chandler, Jack Ward, Troupe 1021, Lebanon, Ore.
 Bob Garner, Troupe 1022, Wheaton, Ill.
 Maurine Zabriskie, Troupe 1027, Pleasant Grove, Utah.
 Shirley Brangham, Jo Beth Shipley, Troupe 1028, Bancroft, Idaho.
 Gay Nelson, Troupe 1029, Florence, Ore.
 Dick Gregory, Patty Curtis, Troupe 1031, Granville, Ohio.
 William Corey, Jeannette Matzzie, Troupe 1032, Ambridge, Pa.
 Robert Blount, Troupe 1033, Decorah, Iowa.
 Shirley Campbell, Troupe 1034, Bryan, Texas.
 Jean Scott, Troupe 1041, Dunkirk, Ind.
 Curt Bryant, Joyce Keller, Ellen Koch, Troupe 1044, Vandalia, Ohio.
 Ralph Fjellman, Troupe 1047, Skokie, Ill.
 Elaine Ridderman, Troupe 1048, Grand Haven, Mich.
 Shirley Zinn, Loretta Shahan, Troupe 1051, Tunnelton, W. Va.
 Don Frank, Troupe 1052, Hermiston, Ore.
 Maude Chambers, Troupe 1055, Shreveport, La.
 Joan Lemelin, Blair Touchie, Troupe 1056, Stanstead, Quebec.
 Wallace Palmer, Mary Reynolds, Troupe 1057, Hugo, Okla.
 George DeVries, Troupe 1060, Morrison, Ill.
 Jackie Barham, Mary Newander, Troupe 1061, Brentwood, Mo.
 Martha Guyer, William Arbogast, Troupe 1062, Kansas, Ill.
 Beatrice Meadows, Marcelline Pogolotti, Troupe 1065, Oakdale, Calif.
 Marcia Mauney, Sally Jeffrey, Troupe 1066, Coquille, Ore.
 Richard Baruch, Carol Cartwright, Troupe 1069, Jennings, Mo.
 Willis Einsel, Troupe 1070, Tiffin, Ohio.
 Dick Combs, Carol Powel, Troupe 1074, Visalia, Calif.
 Bob Crawford, Eddie Webb, Troupe 1075, Sikeston, Mo.
 James Kilpatrick, Troupe 1077, Springfield, Pa.
 Vivian Judge, Troupe 1080, Snyder, N. Y.
 Dolores Bourgiorno, Troupe 1082, Herkimer, N. Y.
 Ruth Morton, Troupe 1084, Cedaredge, Colo.
 Richard Mumma, Ronald Schreffler, Troupe 1086, Harrisburg, Pa.
 Phyllis Little, Troupe 1088, Liberty, Ind.

ECHOES: CHILDREN'S THEATRE CONFERENCE

By Mabel Clough Wright Henry

The National Children's Theatre Conference was held at Adelphi College, Garden City, Long Island, from the 26th to the 29th of August. The Conference itself was preceded by a three day Workshop, which, because of its success for the past two years, has become an integral part of the Conference program.

Regional organization, begun at the Madison Conference in 1952, although it is still in a fluid state, has begun to assume an over-all basic national pattern, with differences in approach that satisfy the unique and particular needs of the separate regions.

From surveys conducted throughout the regions, a more accurate and comprehensive listing of Children's Theatres has been compiled. Because of the limitations of the regions in conducting these surveys, the listing is, however, incomplete, and the Conference will appreciate having high school directors not represented at the Conference who conduct Children's Theatre groups contact Sara Spencer, Children's Theatre Press, Cloverlot, Anchorage, Kentucky, for regional placement.

Demonstrations of Children's Plays and panels on both theory and techniques provided stimulating experiences throughout both the Workshop and the Conference programs. But the high point of the Conference was the bestowal of the honorary degree of Doctor of Letters by Adelphi College on Winifred Ward for her work in creative dramatics and in Children's Theatre.

With the deep personal satisfaction that all those who have known Miss Ward felt at the conferral of such an honor was the deeper sense of professional pride that was engendered. That such an honor has been granted to one in Educational Theatre is highly significant.

That the Children's Theatre Conference is a rapidly growing organization is in itself significant and most gratifying. Further growth is anticipated during the coming year.

Dianne Weston, Phil Smith, Troupe 1092, Victorville, Calif.
 Howard Reinking, Troupe 1093, Cincinnati, O.
 Nancy Kaltreider, Troupe 1094, Rochester, N. Y.
 Dave Billheimer, Troupe 1096, Huntington Park, Calif.
 Max Dixon, Troupe 1098, Greencastle, Ind.
 Lorraine Smith, Troupe 1100, Green Lake, Wis.
 Don Gobin, V. A. Smith, Troupe 1101, Crowell, Texas.
 Bernard Snyder, Lennis Galliher, Troupe 1103, Riverton, Wyo.
 Nancy Bain, Troupe 1104, Thermopolis, Wyo.
 Carolyn Baker, Karen Emerson, Ralph Cummins, Darol Stroman, Troupe 1106, Kendallville, Ind.
 Bonnie Adams, Bill Peardon, Troupe 1108, St. Edward, Nebr.
 Marlene Becker, Troupe 1109, Wakefield, Nebr.
 Herb Dempsey, Troupe 1112, Seattle, Wash.
 Kay Morrill, Jack Parker, Troupe 1114, Longview, Texas.
 Francis Rose, Troupe 1116, Akron, Ohio.
 Shirley M. Fowler, Troupe 1117, Kansas City, Mo.
 Diane Lamphier, Keny Kyne, Troupe 1119, Turlock, Calif.

Armlds Geisel, Troupe 1122, Windber, Pa.
 Clark Walker, Joyce Powers, Troupe 1124, Lyman, Wyo.
 Robert Cessna, Paula Lehnerd, Troupe 1126, Youngstown, Ohio.
 Jean Heath, Troupe 1127, Tilton, N. H.
 Ann Reeves, Troupe 1129, Pittsburg, Texas.
 Charles McEwen, Troupe 1131, Maumee, Ohio.
 Nancy Ingham, Troupe 1132, Olympia, Wash.
 Dwight Hanna, Troupe 1133, Torrance, Calif.
 Charles Wilson, Larry Smith, Troupe 1134, Momence, Ill.
 Robert Novak, Troupe 1135, Blairsville, Pa.
 Judy Hoodenpyle, Troupe 1138, Walters, Okla.
 Virginia Bighi, Joel Cutrara, Troupe 1140, Otawa, Ill.
 Sharon Miller, Troupe 1142, Shelburn, Ind.
 Virginia Marion, Troupe 1143, Nevada, Iowa.
 Judy Veilleux, Tom Joas, Carolyn Wells, Alan McArthur, Troupe 1146, Minneapolis, Minn.
 Marie Brierley, Troupe 1147, Flagstaff, Ariz.
 Ruth Roach, Troupe 1148, Killbuck, Ohio.
 Harrylyn Graves, Scottie Lake, Troupe 1150, Greenville, Miss.
 Barbara Green, Laverne Hunsinger, Troupe 1151, Sayre, Pa.



Thespian Initiation, Troupe 369, Belleville, Ill., High School, Betty Edmiston, Sponsor. Little girls in front were Acolytes.

Norman Wilkens, John Gosch, Troupe 1152, Indianapolis, Ind.
 Shirley Van Sant, Troupe 1154, Philadelphia, Pa.
 Barbara Armstrong, Troupe 1155, Memphis, Tenn.
 Carol Nordine, Troupe 1156, Normal, Ill.
 Diana Bell, Troupe 1160, Willoughby, Ohio.
 Sylvia Cirone, Troupe 1161, San Jose, Calif.
 Joanne Steyn, Roger Yelinela, Nancy Pambianchi, Troupe 1162, Ridgefield, Conn.
 Larry Warrell, Ann Davidson, Sara Pullan, Troupe 1164, Wichita Falls, Texas.
 Mary Elizabeth Cartwright, Troupe 1165, Alton, Ill.
 Rachelle Looney, Troupe 1167, Tulsa, Okla.
 Donald Herman, Troupe 1169, New London, Conn.
 Darrell Lance, Troupe 1170, Indianapolis, Ind.
 Walter McGuire, Virginia Knehn, Troupe 1174, Albuquerque, N. Mex.
 Barbara Greenlief, Harold Detamore, Troupe 1176, Walton, W. Va.
 Frank Rodgers, Troupe 1177, Memphis, Tenn.
 Mark Keffler, Troupe 1179, Sturgis, S. D.
 Angelo Donghia, Troupe 1186, Vandergrift, Pa.
 Rob Shackelford, Marilyn Huheey, Troupe 1189, Cincinnati, Ohio.
 David Mitchell, Troupe 1190, Provo, Utah.
 James Lien, Albert Lamb, Troupe 1191, Corvallis, Ore.
 Marian Beech, Troupe 1194, Enumclaw, Wash.
 Marie Smith, Nancy Hassen, Troupe 1198, Sulphur, Okla.
 Sheldon Johnson, Troupe 1200, Duluth, Minn.
 Tilford Krosbus, Troupe 1201, Valley City, N. D.
 Nancy Farrell, Gary Grenholm, Troupe 1204, Escanaba, Mich.
 Joan Priebe, Mary Rotz, Troupe 1206, Shillington, Pa.
 Ronald Swanger, Troupe 1209, Lebanon, Pa.
 Norma Elliott, Troupe 1219, Casey, Ill.
 Robert Litchfield, Troupe 1220, Washington, D. C.
 Sue Meyers, Troupe 1225, Toledo, Ohio.
 Barbara Shepp, Robert Jacobs, Troupe 1227, Harvard, Ill.
 Clark Tufte, Gary Ullman, Carol Brevik, Gayle Berberich, Troupe 1228, Ada, Minn.
 Leo Sampanis, Kent Thompson, John Morris, Bobby Cauble, Ann Rader, Darlene Wingles, Shirley Lewis, Donald Zacharias, Troupe 1229, Salem, Ind.
 Jane Amondsen, Troupe 1230, Fullerton, Calif.
 James Mills, Richard Jones, Troupe 1232, Bainbridge, N. Y.
 Carolyn Clark, Grace Grant, Troupe 1233, Laconia, N. H.
 Patsy Ayers, Troupe 1234, Muskogee, Okla.
 David Gill, Troupe 1235, Gibson City, Ill.
 Keith Tice, Troupe 1236, Ashland, Ky.
 Randolph Pugh, Troupe 1238, Portsmouth, Va.
 Nancy Pease, Charles Switzer, Troupe 1240, Indianapolis, Ind.
 Dorothy Hummel, Troupe 1241, Cincinnati, O.
 Lawrence Angelo, Jimmy Newberry, Troupe 1242, Stockton, Calif.
 Rayburn Parker, Millie Chambers, Troupe 1245, Cullman, Ala.
 Carol Friedman, Troupe 1248, Baltimore, Md.
 Nina St. Clair, Larry Herman, Troupe 1249, Warren, Ohio.
 Jeanne Fowler, Troupe 1252, Metropolis, Ill.
 Charlene Evans, Troupe 1256, Ballinger, Texas.
 Ronald Charles, Ruth Heden, Troupe 1258, Andover, N. H.
 Neal Jones, Troupe 1263, Enid, Okla.
 Bette Lucas, Troupe 1264, Angola, Ind.
 Deborah Duncan, Troupe 1265, Batavia, Ill.
 Patty Gilbertson, Troupe 1268, Santa Paula, Calif.
 Donald Garrity, Troupe 1275, Helena, Mont.
 Thomas Griffin, Troupe 1276, Poughkeepsie, N. Y.
 Bruce Steve, Troupe 1286, Trumansburg, N. Y.
 Michael Steele, Troupe 1289, Minneapolis, Minn.
 Joanne Krumsich, Troupe 1290, Pittsburg, Kans.
 James Hartfield, Troupe 1294, Houston, Texas.
 Leon Allred, Troupe 1295, Conception, Mo.



Room for One More, Troupe 613, Normal, Ill., Community High School, Colene Hoose, Director.



Troupe 1215, Technical Vocational High School, Hammond, Ind., Lucille Parre, Sponsor.



New Initiates, Troupe 868, Central Catholic High School, Billings, Mont., Sister Mary Janet, Sponsor.

DRAMA IN GERMANY

(Continued from page 13)

delicate and spontaneous singing and the number of young people who can play instruments well. It is surprising therefore that one does not see more opera in the schools, for although the top classes of some high schools do occasionally produce an opera, there is less work in this medium than there is in our un-musical England.

For the real development in school drama we must look to the rising "Laienspiel" movement which has swept over Germany in the last five years. It took me some time to discover what "Laienspiel" is as the term does not mean the same to all Germans. It is in fact almost as troublesome as "creative dramatics" and is capable of as many interpretations. To some groups "Laienspiel" meant no more than "amateur dramatics" and found expression in the straightforward production of plays. In many cases it meant the simplified production of plays, being little else than an excuse for slipshod acting and a reason for neglecting costume and decor entirely. But in its best expression "Laienspiel" like creative dramatics is a return to the essentials of drama, to the imaginative core of acting, to the artistic simplification of those technical trappings which have tended to become so important in the theatre and have choked the living spirit of drama. "Laienspiel" often takes the form of improvised playacting, of the dramatization of stories or of what we know as "group play-making."

The movement embraces the vast field of religious drama, the old mystery plays, Christmas and Passion plays as well as modern plays in translation, for both in Youth Club and school there is a great deal of religious drama in Germany. The movement also encourages shadow plays, puppetry and marionette theatre.

Since 1950 it has published an informative and interesting quarterly magazine, *DIE LAIENSPIELGEMEINDE*, to be obtained from: Barenreiter-Verlag, Kassel-Wilhelmshöhe. Plays for young people are reviewed and published and the philosophy of "Laienspiel" is discussed. There are hundreds of branches of the society with organizers of "Laienspiel" courses and "Laienspiel" weeks all over Germany and one of the most important centres in Aachen where Rudolph Mirbt, one of the leaders of the movement, is working.

Closely associated with "Laienspiel" is the name of Martin Luzerke who, now over 70 years old, has devoted his life to the cause of educational drama. At his school on the North Sea Coast there has been a long tradition of drama and understandably enough, a strong dramatic approach in the teaching. Martin Luzerke is the director of plays which are school and Youth Club favourites — *Das Blane Nicht*, *Der Schwarzer Pirat*

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and *Blut und Leibe* being performed again and again. To Luzerke "Laienspiel" is a serious and important undertaking, one in which he has used pantomime, dance, free movement and music in his desire not merely to create a theatre where young people give finely polished technical performances but one where there is a return to the simplicity of childhood where dramatising is done for the pure joy of its own creating. His love for music and for the beauty of the spoken word has coloured all his work.

"Laienspiel" concerns itself with social problems and personal moral issues as does a good deal of your American "creative dramatics" and your playwriting for children. Miss Winifred Ward and other exponents for educational drama in America see in child drama a way of fostering the community spirit of living; Martin Luzerke, in his play, *Jugendspiel*, is concerned with a group of free minded young children, who in the development of their personalities lose themselves in the joy of community service—the losing of the "I" in the "we."

Typical examples of "Laienspiel" are shown in the illustrations of productions by Dr. Heinz Schloeterman, himself an author of philosophical works and a leader of the movement. It will be noticed that in the *Circle of Chalk*, a moral play based on a story by Li Hsing-tao and arranged by Heinz Schloeterman, that there is the suggestion of the locality and nationality through the pictures

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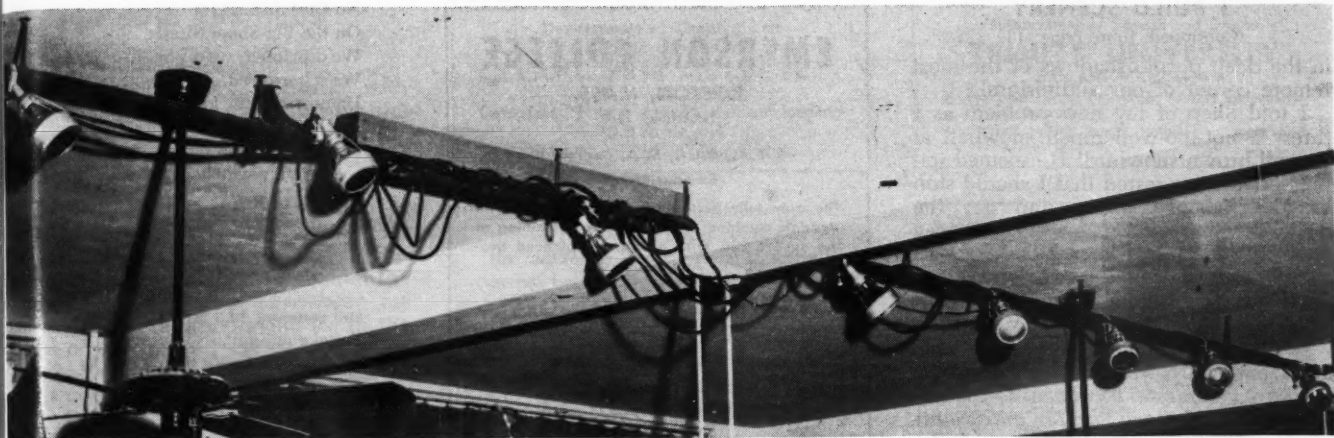
and the costumes but no attempt to use make-up.

It was inevitable that this movement, although largely associated with the Youth Service and out-of-school activities, should not remain there. The movement has had a tremendous influence on school drama. Its methods are being used by enthusiastic teachers in the lower classes of the school when the examination bogey is not so much in mind and "Laienspiel" groups are to be found in the hobbies groups mentioned above.

Schools in some centres combine to organise a "Laienspiel Woche," a week of plays by school societies. These festivals are the highlights of the school drama year when *Macbeth*, *Faustus* and other classics are among the plays offered before the public to the best standard that the school society can achieve.

An important point of the theatre education is the seeing of good plays well produced and this is where the city dwellers always score. There is not nearly so much Repertory as we have in England nor the same community theatres with a high standard of performance. But in the German cities there are good theatre companies and there is often a "Jugend Volksbühne" which scholars can join through their schools and membership of which entitles them to theatre seats at reduced prices. Children's Theatre, in the sense of adult groups performing plays for child audiences, is so rare as to be virtually nonexistent.

The years ahead in Germany in the development of school drama are important ones. There is such a movement stirring that it may well be that Germany, although her voice is little heard of at the moment, will have a strong message for us in her educational thought and practice in this subject in a short time to come.



Pipe batten, plugging box, and "air cooled" hanging clamp unit reflector spotlights. Note: Baffle rings are not attached.

EQUIPMENT

(Continued from page 12)

pipe batten from which the spots are to be hung must extend considerably beyond the line of the stage area being lighted. Keep in mind that you will want to do your lighting from a 45 degree angle; also, that you must be able to light the faces of actors who are close to the edge of the acting area and facing away from the center of the stage; finally, that you are lighting the actors and not the floor. By figuring the height your lights will be from the stage together with the size of the stage area and the center of the focal point, you will be able to determine the location of the pipe batten. In the A and I theatre, with an acting area of 16 by 20 feet, we placed our pipe batten so as to make up a rectangle of 27 by 32 feet. Unless you are able to bolt the pipe directly below the ceiling (as we did), you will want to joint the pipe at the four corners. A pipe of 1" to 1½" should prove satisfactory. However, if you are hanging the battens from a distance, as in a gymnasium, you may want to go to a 2" pipe.

An improvement over the use of just four pipe battens can be accomplished by adding sections of pipe running the length and width of the rectangle in order to create a gridiron effect. We plan to add this feature to our arena set-up. It will enable us to eliminate light spill into the audience, especially from spots with a long throw.

It is necessary to arrange for some means of connecting the spots to the control board. We decided to make four plugging boxes which were hung to the pipe batten. For these plugging boxes we used 4" by 4" by 5" screw cover service duct (\$6.00 each plus 80 cents for end caps) into which we mounted nine Hubbell No. 7526 twistlock female bases (.70 each), which in turn were wired to separate lengths of Type OS Heavy Service 2-16 cord (cable—\$130.20 per thousand feet) leading to the control board. The male plugs which came on our reflector spot units were replaced with Hubbell No. 7542 twistlock u/grips (.43 each). It is not absolutely neces-

sary to use the twistlock connectors, but it is highly recommended. Incidentally, it is possible to insert more receptacles in the plugging boxes in case more outlets are needed.

In our arena theatre at Texas College of Arts and Industries the nine cables from each plugging box are taken into the ceiling and run to a spot directly over the location of the switchboard, from which all 36 cables are brought down through the ceiling to the control board. Each cable terminates in a Hubbell No. 7542 twistlock u/grip. It is possible to connect all units to a plugging panel board (to be described later).

Although it is nearly impossible to conceal the lights completely from the view of the members of the audience, it is important to do as much masking of the equipment as practicable. A teaser can be hung to box in the light source. This effort will remove from view

of the audience at least two thirds of the lighting units. However, the spots across the arena are the ones most likely to distract; hence the need for baffles or funnels mentioned previously. When hanging masking material close to the spotlights, be sure to use flameproofed material or see that it is treated with a flameproofing solution.

The proper setting of the spotlights together with the problem of their control needs to be treated rather extensively. We shall cover this subject in next month's article.

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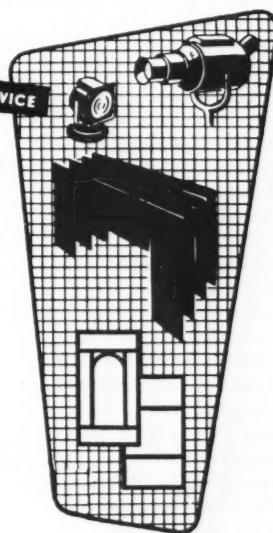
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I BUILD SCENERY

(Continued from page 11)

in the deep purple shadows of the most remote corner of our auditorium!

I told Shep of my new problem as I threw a not-too-well-aimed snowball at a small brown snowbird! He seemed impressed and suggested that I should stop by the School Library and get the *drawing* book on Stagecraft that the Shop instructor had been talking about!

Shep was knowingly talking about that fine book *Here's How, A Guide to Economy in Stagecraft*, by Herbert V. Hake!

It was indeed in our library, and standing sedately by were several more impressive volumes—*The Stage Is Set* by Lee Simonson, *Stage Scenery and Lighting* by Selden and Selman, *Producing the Play* by John Gassner, *Stage Lighting* by Theodore Fuchs! Even if I didn't know how to build scenery—how could I fail with such masterful knowledge as close as our Library? And then our Dramatics Coach knew most of the answers!

"But she has all the other things to do too," Shep insisted! "You take *Here's How* and we'll look thru it this very night."

The next few weeks were happy, constructive ones!

John brot his truck,
The lumber was bot!
Didn't cost much.
Our first good luck!
We constructed flats
According to plan
By Jim and Joe and Ray and Dan—
Made them a workable 12' high
With strong corner braces of $\frac{3}{4}$ " ply.
Some 3', some 4', some 5', some 6'—
Made to be interchangeable and any-
way mix,
Covered with canvas, glued into place.
Painted with dry color and a
whiting base.
A golden-toned brown
To suit our taste.
Spattered it wisely with
yellow, orange and green
To pick-up high-lights
and add to the scene(ry)!
Stenciled a design to look
like wall paper rare,
and had put on the back of
each flat so true,
Brace, cleat, lash line and stile
With small nails and screws!
We fashioned Door Flats
and plugs and made some
"Dutchmen" too—
In case a flat warped and let
some light thru.
A fireplace and a bookcase
and a window arch too;
Saw the weeks vanish
With still much to do!
The Shop teacher helped me
When it came to the stair frills
Used insulate 10-gauge wire for grills,
and a rubber ball for the newel post fair
For we really had some problems there.

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Out of mattress box tops
With ends bent back
So we needed no props—
A tree was made out of
papier mache,
By the girls, without fuss or any
dismay!
It stood outside the arch so grand
With a foliage border
Painted by a grimy brown hand!
Our set, the director said,
"Must have simplicity and
style; but—
Be a background for the play
all the while!"

• • • • •

Times when the going got
tough,
We thot we were being driven
pretty rough!
When school lessons on
the morrow came
Excuse "Building Scenery!
On Stage Crew"
Seem pretty lame!
Sometimes complained of
our Labor of Love
and that of ourselves as
the unsung heroes—
Just drudges!
No glamour! No names
in lights,

No Curtain Call for us
On the Big Show Nites!
We'd painted; we'd pounded
We'd borrowed, we'd begged
Hammers, draw knives and
Nails by half-kegs.

We'd sweated,
We'd pleaded

For passes
From classes!

To re-do a flat
'cause "Fat"

a square didn't use!

and someone had failed
To take out a nail
That was in an old flat near th?
One we needed to back the door!
It fell!

It tore the only one we had
left to back the door!
So it had to be patched,
and re-painted—
Extra work galore!
and only two days more
'till the show! O woe!
We worked on, but only 'till ten
'Cause our teacher said
"Sleep and rest
Make wide awake men!"

Shep was pleased with the progress we'd made.

He admired the set and spoke of how practical it was—made of light wood and flats that varied in size. He was 'specially interested in the "raked" set—He said it got away from the stiff box-like arrangement and he felt it would please the audience! He said,

"It will be a sad time, when the curtain is rung down after the last performance and the beam spots fade out and you strike the set! You will stand on the empty boards and look far out into the darkened auditorium and an empty feeling will be there! But look back—the play lived! You made a background for some wonderful people! You are indeed richer for this creative experience! These sweet, friendly people in THE CURIOUS SAVAGE will help you Know and Understand the World of People! Come now, we promised to walk Betty home! How do you like your extra-curricular activities?"

The mask on the Call Board winked as we walked by down the long, long corridor, thru the large double doors into the dazzling whiteness of magical Winter Moonlite Nite—and there on our school walk was a huge snowman with his top hat in his hand and across his chest a poster that read:

Hats off to the Stage Crew!
Thanks for a job well-done.
Signed

The Cast.

I looked up to the mountain where a snow blanket covered the great B—, but I knew it was still there and I knew too that a greater B was in my heart—The B of Belonging!

RUNNING THE HOUSE

(Continued from page 10)

for you, choose a boy (or girl) with poise, tact and personality to be the general house manager. On him falls the job of seeing that patrons are seated quickly and correctly, that the ushers are in their correct sections and that there is harmony everywhere. He should be supplied with a floor plan of the auditorium, with a list of the ushers and the sections to which they have been assigned. He should also have a list of the names of the invited guests and make it his business to see that they are greeted properly upon arrival and escorted to their seats. Any question of seats should be referred to him for final decision.

Ushers

The choice of ushers for any performance is one that requires much consideration. The method used is of course an individual decision. We have found that selecting our ushers from among the students who work hardest, from a financial standpoint, in putting over the production not only stimulates interest in the show itself but rewards the "faithful" who perhaps never get other opportunities to appear in public. If this system is used, it is necessary to set a dead-line for returns on ticket sales and advertisements so that the names of the students selected to usher may be sent to the printer for the program. You may use a completely new set of ushers for each performance if you like.

Once the ushers have been selected, they should be given definite instructions. It makes for uniformity if each usher is given a plan of the auditorium on which is indicated the particular section she is to cover, with the exact number of rows and seats. A mimeographed list of instructions saves confusion and misunderstanding. It is amazing how many "little" things young people never think of. You may be interested in the following list of instructions we use at Revere.

Instructions for Ushers

1. Report promptly at 7 p. m. (If you are late, you cannot work.)
2. Evening dress (suitable for school affair—shoulders covered).
3. NO GUM. (This is a Dramatic Club that trains actors—act like a lady.)
4. Count out exactly the number of programs you will need for your particular section.
5. Stay in the section assigned to you.
6. Do not gossip with the other ushers. You have a job to do.
7. When patron arrives at your section, take his stub, seat him and RETURN STUB.
8. Seat nobody without the proper stub. Do not allow anybody to sit in any seat except the one indicated on that stub.
9. Have no discussion with people concerning seats. Refer any question of seats to the House Manager.

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ELDON WINKLER, Chairman

10. Bring a flash-light to seat late-comers. They will be required to stand along the side of the auditorium until a suitable scene break before being seated.

When your seats have been set for the performance, and you are sure nobody will be using them in the interim, have your ushers report for duty. Instruct them to bring their seating plan and list of instructions with them.

Their first job is to letter the rows. Use ordinary gummed labels (4-1/16 x 1-7/8) on which have been printed large letters. Stick the label on the aisle side of the outside seat near the floor where it can be seen easily. (I am working on the assumption that you will have to do your own lettering!) Letter each side of each section to correspond to your original graph plan. Unless your rows are very long, it is not necessary to number the individual seats since each usher is responsible for just a limited number.

It is a good idea to have each girl rehearse seating a person. Better have her make the mistake now than at the performance. Impress on each usher the absolute necessity of checking to make sure the patron is sitting in the exact seat indicated on his stub. Allow no changes in seating to be made.

You may have to work out some system for taking care of late-comers. Whether you allow them to enter after the curtain is up will depend upon the action of the play at that time. If your curtain *does* go up when the ticket says it will, you can soon train your audience to arrive on time! It may be wise to ask patrons arriving after curtain to stand quietly along the side wall till a scene break.

It is well to assign ushers at doors that lead backstage or to the dressing rooms to prevent the audience from drifting backstage between acts. If your auditorium is used between performances, recheck the seating arrangement before the second night. It is possible that you may have to replace some of the lettered labels that have fallen off.

With all of this business of running the house, the more students connected with the show the better the support, especially if all their names appear on the program. But, in the final analysis, if your production is better than "just another high school play" and has good acting, your reputation grows with each successive year, and gradually the townspeople will come to see a show and not a student. No matter how inadequate your facilities may be, or how lean your budget is, you still can give to the public a production worthy of any professional company.

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BRIEF VIEWS

By WILLARD FRIEDERICH

For the Producing Groups

ANDY HARDY by Aurania Rouverol. 3-act comedy, Samuel French. Royalty: \$25. 9 W, 9 M (4 M, 5 W are minor parts; additional youngsters could be added in the party scene). Setting: living-dining room.

This new comedy brings to the stage all the familiar members of the Hardy family as they were so often presented on the screen. Andy has his customary problems — debts, expensive tastes, girl troubles and a football-star rival; and the rest of the family is worried about the Judge's contemplated retirement from the bench, sister Marion's campaign for women's rights and its effects on her romance with Wayne Trenton and Mrs. Hardy's machinations to dissuade the Judge from retirement by signing a contract with a real estate agency to sell their house, which is in her name, so that she can "retire" also. As usual of course everything turns out well: the Judge decides to continue his distinguished career; Marion forsakes politics for Wayne; Mrs. Hardy is saved from having to sell her house to some undesirable characters from Hollywood; and Andy can look forward to being Polly Benedict's "steady" for the remainder of the summer in spite of his having rashly sold his rival his *Laws of Approach* to wooing the fair sex.

The characters are well-drawn, dialogue is natural and interesting and the plot moves swiftly enough to maintain the tension. The major roles are about equal in strength and difficulty so that no one or two must carry the burden of the play. Two incidents are rather dubious: the somewhat unnecessary death of Grandpa, which seems dragged in by the hair for no particular reason; and the ending, which decreases some of the play's integrity. Judge Hardy has forced Andy to get a job to pay off his inexcusable bills and has denied him a second-hand car to teach him the lesson of living within one's means; the play ends with the Judge himself providing the money for the car as a reward to Andy for his suggestion that the Judge buy the house before the Hollywood questionables can close the deal — all of which sounds like pure bribery to this father of a potential Andy Hardy.

All in all, however, this play, although designed for adolescent casts, has a kind of maturity in its writing and characterization that raises it above many of its competitors.

THE LOST CHRISTMAS by Bruce Kimes. 1-act drama, Samuel French. Royalty: \$5. 4 M, 3 W (two are walk-ons). Setting: richly furnished drawing room.

This rather over-worked story of a rich old aunt who has been disappointed in love during her youth and is now trying to ruin her niece's romance with another member of her lover's family follows a well-worn rut: she rather miraculously recovers a lost letter from her long-dead fiancé, discovers that he actually loved her and did not intend to abandon her for the sake of the check her father had given him and reverses her attitude toward her niece's marriage. The author apparently hopes to forestall the audience by having Aunt Harriet call herself "Madame Scrooge" during the opening scene, and this title perhaps best characterizes the plot.

The interesting thing about the play, however, is that, in spite of the rather creaky plot, the characterization is very good. Aunt Harriet is more interesting than Scrooge by far, for she is an intelligent woman who explains

her feelings and defends her position with quiet logic. She may have a blind spot, but she is also possessive of humanizing traits that make her neither all black nor all white. The dialogue is adult, thoughtful and psychologically sound; one cannot read it on the surface only but must reach for the implied significance between the lines. If well played, it is quite likely that the obvious plot may be rather unimportant.

GOWN OF GLORY by Irving Phillips, based on the book by Agnes Sligh Turnbull. 3-act drama, Dramatic Pub. Co. Royalty: \$25. 10 W, 10 M (although 6 M and 5 W are minor roles and might be combined or added to as desired). Setting: a parlor at the turn of the century; winter and summer costumes.

In spite of a tendency to wax overly sentimental at times, this play is a rather welcome change from the typical slapstick farce. It is the tender and serious story of the family of the Rev. David Lyall, their disappointments and triumphs. One empathizes as much when mother finally gets her yearned-for kitchen cabinet as when only-son Jeremy regretfully informs his heart-broken father that he prefers to be a farmer rather than a minister. The principal thread of the plot concerns Lucy, the younger daughter, and her obstacle-strewn romance with Ninian Ross, an emotionally unstable son of a steel tycoon. Needless to say, everything eventually turns out all right, and even father receives belated recognition of his worth when he is awarded a D.D. and offered the pastorate of the college church in a nearby city — although he finally realizes that his real duty lies in his present position and refuses to leave it.

There is usually enough humor to somewhat balance the sentimentality, so that the total effect is quite sincere. The major roles are quite equal in strength and challenge, but the preponderance of character roles may make the play a doubtful choice for groups of largely beginning youngsters. On the other hand, more experienced groups should find several of these meaty characterizations a provocative assignment.

YOU CAN'T KISS CAROLINE by Anne Coulter Martens, from a story by Maureen Daly. 3-act comedy, Dramatic Pub. Co. Royalty: from \$10 to \$25. 9 W, 6 M (all, except two middle aged women, are high-school age). Setting: Rand's Drug Store.

After reading the number of exaggerated so-called teen-age plays, one often wonders if there are any portraits of adolescents as we really know them. Here, for a pleasant change, is a whole gallery of youngsters drawn with humor, insight and fidelity. True, most of them are types (the studious one, the runt, the Don Juan, etc.), but each achieves individuality within the limits of his type. The result is a charming, natural comedy of warmth and interest.

Caroline, the new girl in the neighborhood, is "different" in that she does not follow or fall for the usual lines. Joe, the football captain, bets the gang that he can kiss Caroline by the end of the week. After a week of his doing the things Caroline likes — bird watching and nature study — he finds himself being kissed by Caroline, much to his surprise and delight. But Caroline's little sister reveals the bet, Caroline walks out and Joe finds his interest in her is no longer motivated by the bet. Only when Caroline overhears him denying the kiss — and thus losing the bet! — does she realize that he is really sincere.

The plot is very simple, with no subplot so that at times things seem to move a trifle slowly; but to one who has read dozens of the recent frantic farces, this is an asset, not a liability. The chief weakness of the play is the inclusion of two overworked type characters: the ten year old unnaturally precocious child and the automaton career woman and science teacher. Extras could be worked in easily. On the whole, this play can be readily recommended as one of the comparatively few truthful portrayals of adolescent problems.

THE HOBBLE-DE-HOY by Stanley Richards and Paul Slocumb. 3-act comedy-farce, Banner Play Bur. (Rev., 1953). Royalty: \$25. 6 M, 6 W (eight of these are college students; extras could be used). Setting: The Campus Bowl, an ice-cream parlor adjacent to Jasmine Heights College.

This play is an interesting contrast to the preceding one, for the characters, supposedly of college age, reveal more disconcerting characteristics of exaggerated adolescence than the high-school characters do. These are also obvious types, but of less individuality than the former. The plot is much more hectic and filled with action, however, which may be a desirable factor with many groups.

The story concerns the appearance at Homecoming of Spud Baxter, a former graduate of the College and now a movie star. Spud gets his wires crossed and accepts Carol Smith as his escort instead of Mary Lou Smith, the president of the Student Council. Mary Lou, in dramatic despair, leaves a suicide note and disappears. In the confusion of trying to find her, the proprietor of the Bowl is threatened with eviction, Carol has to choose between the amorous Spud and her former fiancé, Ronney, and Dean Chisholm complicates the lives of several people. When Mary Lou is found by Ronney, all ends quickly and happily.

There are several good characterizations, an interesting setting and plenty of action. Dean Chisholm is the customary fanciful type of woman teacher, and one begins to speculate as to whether any playwright has ever really known a teacher or college official. Some of the business is pretty "corny" but, on the whole, this zippy script may be the answer for many directors who want a farce to liven up the year.

TIME OUT FOR GINGER by Ronald Alexander. 3-act comedy, Dramatists Play Service. Royalty: On application. 5M, 5W. Setting: living room.

There is something appealing about this little play that is rather hard to figure out. Although written for Broadway and produced there with great success, it has bits of the same kind of hokum one associates with the lesser high-school scripts. The plot is sometimes rather forced, although the theme is an important one: Is personal freedom of choice more important than the set mores of a small town? The characters are well-rounded but not particularly different. And yet, the reader finds it a warm little piece that absorbs his interest and sympathy. The question is, Why?

Perhaps it is the wholesomeness of the comedy (virtually no changes will be needed for even the most conservative group); or the detailed characterization, right down to the delightful maid, Liz; or the simplicity of the story itself. When Howard Carol tells the high school assembly that youngsters should not be forced to do what they do not wish to, they immediately interpret this to mean that they should be allowed to do anything they desire. His fourteen year old daughter Ginger decides to try out for the football team. Howard defends her right to play, and the repercussions include a humorous spread in *Life*, the threat of losing his job in the bank and the desertion of Ginger's boy friend, Tommy. It is Tommy, however, who finally reminds Ginger that it is more fun being a courted girl than a football player, and the crisis is passed.